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TWENTIETH CENTURY SETTINGS OF THE PASSION:
AN OPUSCULUM ON THE POWERLESS GOD

by

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PREFACE

The author of this dissertation is indebted to Sister Dorothy Venhaus, S.S.N.D., for suggesting the topic of this study. She once set out to do a large-scale historical study of Passion settings but did not complete that task. She passed this idea on to the present writer who, in turn, took it through several additional stages of evolution. Theological, musical, cultural, etc., parameters of such text setting generate wide interdisciplinary challenges and the expertise of more than a single scholar is in order. This writer is grateful to a dissertation committee (Orland W. Johnson and Robert A. Wykes of Washington University and Lionel A. Whiston, Jr., of Eden Theological Seminary) that displayed interest in all aspects of the study. David Hadas and Carl William Conrad, also faculty members at Washington University, read this dissertation and made insightful, helpful suggestions. John Perkins and Roland Jordan also gave valuable time to the present writer for discussion of various technical matters.

As Joseph Fitzer noted, "So far as we know, the last supper was not held at a supper club featuring, let us say, 'Organ Stylings by Jude Thaddeus.'"* Music, of course, is not necessary to communicate the powers of the sacred texts, but the addition of music can contribute to the original message as well as assert new or secondary values. This study sets out to deal with four representative works by treating them as primarily musical constructs which demand the use of technical musical apparatus for dissection. Religious dimensions will be suggested and the fundamental purposes for writing a musical Passion setting in this century will be approached. Biblical criticism and the dynamics of faith will be incorporated where appropriate and advisable.

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*Joseph Fitzer, "Instrumental Music in the Liturgy," Worship, 45:9 (November, 1971), 542.

A natural limitation in treating of the relationship between music and theology is the obvious emphasis given here to the study of text setting. Aware that the largest part of these reflections on the relationship between theology and music in this study stems from the response of the composers to their chosen texts, the writer of this study was prompted to envision a hypothetical composer who did not either in his youth or his maturity set texts to music, but yet believed the Gospel proclamation and lived its wisdom. What could one then say of the religious-compositional nature of his untexted artifact? The problems of verbalization and specification are humbling and are indeed not the province of the professional musician, nor perhaps of the professional theologian, but rather of the "professional" mystic, the spiritually "magnanimous man" who vibrates most truly with the Divine Energy, knows that Energy, and lives in that Energy. This example is, obviously, quite imaginary, but points out the difficulty of relating in religious terms to an artifact without relying first and foremost on a text construct (i.e., the libretto). The limits of this study are clearly set out by the relationship between the biblical texts and the corresponding musical setting.

There are only a few large works of this nature which were not examined in this study. The Passion settings of Bernard Rogers (Elkan-Vogel Co., Inc.; available only on rental from Theodore Presser Company) and Gerd Zacher (to be published by Bärenreiter) are among these. The four works under consideration were chosen because they were deemed repre-

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sentative, productive of healthy comparative analysis, and were readily available. The scores are listed and identified in the Bibliography.

The Revised Standard Version was used for biblical quotations because of its favored place in scholarly biblical journals.

A shorthand method of citation for musical scores, unfamiliar to most American musicians, was employed herein because it is at once concise and clear. The page of the score is given, followed by the measure number on that page. These are separated by a virgule (slant line). For example, 114/72 would indicate a reference to page 114 of a score, the seventy-second measure. 114/1-115/1 would indicate the beginning and end of a quotation of several measures.

The fruitful days of personal interview with Frank Martin, his wife, and his nephew in Naarden, Holland (February 1, 1973); with Max Baumann in West Berlin (March 1, 1973); with Ernst Pepping and Frau Pepping in West Berlin (March 3, 1973); and with the choral conductor, Gottfried Grote (re Pepping) in West Berlin were a unique and most gratifying component in the work on this study. My thanks to these persons cannot be adequately expressed, and, though little of the interview material will be cited in this study for reasons of concision and because not all of the composers wished to have their comments tape recorded, these conversations helped greatly to solidify otherwise tentative conclusions.

The division of the study is according to a partita "theme" and four variations (the four works under study). A conclusion chapter which brings together and highlights conclusions is presented in the nature of an "ensemble finale."

This writer's gratitude is also due the kind librarians of the

Gaylord Music Library of Washington University; Eileen Dralle and Frances Grassi, who carefully proofread the final typing of the dissertation; Gloria Lamm for the generous loan of her typewriter; and the members of my family, who patiently tolerated and supported my doctoral "pilgrimage."

Lastly, for permission to cite the musical examples contained in this paper, the writer thanks the following publishers and representatives: Bärenreiter-Verlag, publishers of Pepping's *Passionsbericht des Matthäus*; Belwin Mills Publishing Corporation, American representatives of Moeck Verlag, the publishers of Penderecki's *St. Luke Passion*; Heinrichshofen Verlag, holders of the distribution rights of Baumann's *Passion*; and Universal Edition A.G., publishers of Martin's *Golgotha*. This writer sincerely hopes that he has not disappointed the expectations of the many people who have helped him in this undertaking and that they will consider this "opusculum" a kind of reimbursement for their kindness.

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Chapter 1

THEME OF A PARTITA ON THE PASSION: "THE MODERN GOD"

One might wonder what effects the modern criticism of Christianity has had on the attitudes and output of the artists living after the Second World War who are affected by those criticisms. The four works under study in this paper are strongly personal statements of their respective composers which either acknowledge or simply avoid the developments of theology in this century, particularly those stemming from radical new directions in biblical criticism and interpretation. The atheistic Communism growing out of the writings of Karl Heinrich Marx and the expansion on Friedrich Nietzsche's statement, "Gott ist tot," presented a serious challenge to all intellectually respectable theologians. Modern European theology found itself needing to respond to those who proclaimed or hastened the "death of God."

The diverse "biographies" of Jesus written by theologians of the nineteenth and early twentieth centuries give evidence of the attempted solutions to the problems presented by nineteenth century biblical criticism and its frequent mistrust of the full historicity of the incidents recorded in the New Testament. Twentieth century form criticism aimed at a more accurate and meaningful understanding of the historical realities that are the backbone of the writings in the New Testament. The most significant exponent of the form-critical method was Rudolf Bultmann, who returned to the myth idea of Strauss and accepted as authentic history only the bare existence and death by crucifixion of Jesus of Nazareth. Luther's sola fide doctrine and Heidegger's existentialism are keynotes in Bultmann's method. Man is led to faith acts, or will acts, *via* the demythologization process by which the meaning of the kerygma of the New Testament is made understandable to him. Though reaction against the thinking of Bultmann was initiated as early as the 1930s, his influence and the strength of his scholarship placed him in the foremost position as a turning point in the twentieth century. Subsequent tendencies in biblical scholarship are appropriately labeled "post-Bultmannian." The results of Bultmann's message are aptly summarized by Smart:

> God, even in his coming to man in his word, remains the Unknown, so that all human statements have to be understood as statements about what has happened to man's self-understanding as a consequence of the revelation. We can speak only of the effect of the revelation, not of the God who reveals, only of our own death and resurrection in confrontation with the cross, not of God's redemptive action in the Christ of the cross, only of the benefits of Christ in us, not of the nature of Christ.[1]

If, then, a person is unsure that we have any of Jesus' words, he will have to take into account problems that Bach, for example, escaped in writing a Passion.

The Passion and Christian Devotion

The centrality in Christian thought of the Cross and of Christ's redemptive suffering and death are manifestly exemplified in the two influential products of the Devotio Moderna with its emphasis on meditating on and imitating the events of the Passion. St. Ignatius of Loyola devotes the entire third week of his retreat schema to a consideration of the Passion events, and the austere dicta of The Imitation of Christ affirm that "There is no other road to life, to true inward peace, but the road of the cross, of dying daily to self."[2] It might be noted as well that Roman Catholics, for whom these writings are of special interest, are accustomed to empathize with suffering in a special way during Lent by praying the Way of the Cross.

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[1] James D. Smart, The Interpretation of Scripture (Philadelphia: The Westminster Press, 1961), p. 281.

The "Suffering" God

Entering more deeply into the Passion problem, one experiences a confrontation with theodicy, the attempt to vindicate the justice of God in the face of the evil which exists in the world. A non-biblical explanation of such evil, for example, might assert that God is one who wishes to hold His creatures in suppression under burdens of pain and need. However, when man is confronted by a God who Himself suffers in taking on the shape and substance of manhood and enters the birth-death progression without retaining any special privileges on the basis of divinity, man's innocent suffering and the cost of existing as imperfect manifestations of God's goodness are themselves justified and thereby become endurable for man. "Without this suffering," writes Peter Berger, "without the agony of the cross, the incarnation would not provide that solution of the problem of theodicy to which, we would contend, it owes its immense religious potency."[3] A glance at representative positions that agree in general but vary in details will help develop this theme.

Dietrich Bonhoeffer (1906-45), the heroic victim of the Third

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[2] Thomas à Kempis, The Imitation of Christ, trans. Ronald Knox and Michael Oakley (New York: Sheed and Ward, 1960), p. 79.

[3] Peter L. Berger, The Sacred Canopy: Elements of a Sociological Theory of Religion (New York: Anchor Books, 1969), p. 76.

Reich, was a leading spokesman for the Confessing Church, a focal point in resistance to Nazi control. He was involved in assassination plots against Hitler and with great deliberateness chose to live during the trying war years in Germany rather than in the United States. Bonhoeffer echoed Ignatius' assertion that "Divinity hides Itself"[4] and that God chose to suffer rather than to destroy the enemy. Bonhoeffer directed the impact of that message to the individual in facing his own personal plight with the enemy:

> . . . The Bible directs man to God's powerlessness and suffering; only the suffering God can help. To that extent we may say that the development towards the world's coming of age outlined above, which has done away with a false conception of God, opens up a way of seeing the God of the Bible, who wins power and space in the world by his weakness . . . .
>
> . . . Man is summoned to share in God's sufferings at the hands of a godless world.
>
> He must therefore really live in the godless world, without attempting to gloss over or explain its ungodliness in some religious way or other . . . . It is not the religious act that makes the Christian, but participation in the sufferings of God in the secular life . . . .[5]

These thoughts are couched in manifestly historically conditioned words and speak from an unusual experience, but the nature of that experience gives special validity and strength to the expression.

Along with Bonhoeffer, Alexander Solzhenitsyn may be held up as a kind of model for the believer who wishes to remain true to the spirit of New Testament theology rather than to remain hidden in the protective folds of an institutional church that is perhaps willing to compromise

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[4] Anthony Mottola (trans.), The Spiritual Exercises of St. Ignatius Garden City: Image Books, 1964), p. 92.

[5] Dietrich Bonhoeffer, Letters and Papers from Prison, ed. Eberhard Bethge (New York: The Macmillan Company, 1972), p. 361.

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biblical demands rather than to force heroism and possible martyrdom on its adherents. Both of these men have remained members of organized churches and yet each spoke out with spiritual heroism against the secular leadership and sometimes against the policies of the church itself as they related to government control and restraints on religious freedom.

The Human Reaction to Life's Apparent Purposelessness

The believer's vision is strained and challenged by times of adversity, historical episodes of particular inhumanity, and attacks on the right to live in faith. The apocalyptic literature of the Bible offers some specific evidence that in years of persecution and crisis man's attention is turned to eschatology, to the last things, to symbolism involving fulfillment and the End Time, and to providing a literature of consolation for those who weep. Many centuries later, this consolatory stream flows also into the confident and security-oriented hymns of the Thirty Years War and those stemming out of individual and community sickness (e.g., "Nun danket alle Gott" and "Wachet auf! ruft uns die Stimme").

The "New" God

Wolfgang Borschert, in a play subtitled, "Ein Stück, das kein Theater spielen und kein Publikum sehen will," depicted God as an old man in whom no one any longer believed. This "old" God is powerless to change the ugly status quo. Death himself warns this God to be careful in crossing a bridge so as not to fall into the deep and dangerous water. Borschert's God acknowledges that Death is indeed "der neue Gott."[6]

---

[6] Wolfgang Borschert, Draussen vor der Tür (Hamburg: Rowohlt Taschenbuch Verlag Gmbh, 1956), p. 10.

Later in Borschert's play, God enters into a discussion with the central protagonist over the title, "der liebe Gott."[7] Have men given Him this title, or has God taken it for Himself? He is ridiculed as unmodern, as a fairy-tale deity of whom no one any longer has need. God has been locked in the church and, identified with the voice of the theologians, has not been heard relating to the vital human circumstances and conflicts of the present age.[8] If we remove the cruelty of tyranny and war from Borschert's historical experience, we find that the state, the liberation of persons, world peace, etc., could become the reigning "new" god.

The "Quiet" God

Is God silent? Is man capable of hearing Him? The West has busied itself seeking to reconcile logic and semantics, trying to understand in the same instant God's mercy and justice and venturing to account for an apparently intrinsically evil principle at work in a world that is, some argue, a paradise lost. In a study of the films of Ingmar Bergman, Arthur Gibson describes God as one who is silent simply because He is God, not because He is not. He is "the supreme lover of freedom and thus the supremely silent victim of man's misuse of freedom."[9] This is not Borschert's powerless God on the bridge whose silence is prompted by helplessness, but the God who suffers abuse both by those who violate their creature responsibilities by doing evil and by those who curse Him for the strong silence he seems to maintain in the darkness of that evil.

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[7] Ibid., p. 42. [8] Ibid., p. 43.

[9] Arthur Gibson, The Silence of God (New York: Harper and Row, Publishers, 1969), p. 159.

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Final Questions and Conclusion

In Borschert's fantasy-like short story, "Die lange lange Strasse lang," Lieutenant Fischer questions the very efficacy and appropriateness of the singing of the Matthäus Passion. He stands confused between those who involve themselves in reacting to a football game and those who participate in the Passion by singing the Barrabas-chorus.

> . . . Aber wenn der groBe Chor dann BARRABAS schreit, BARRABAS blutdurstig blutrünstig schreit, dann fallen sie nicht von den Bänken, die Tausend in sauberen Hemden. Nein und sie weinen auch nicht und beten auch nicht und man sieht ihren Gesichtern, sieht ihren Seelen eigentlich gar nicht viel an, wenn der groBe Chor BARRABAS schreit.[10]

Why then does a composer write a Passion setting, especially in the present age? Why does one listen to such a work? What does one expect from such an encounter? Is man attempting to understand God or himself?

In Christian perspective, only a single moment of revelation of God's plan remains to be seen: the Second Coming. After that coming, that advent, the new, fully consummated age begins. For the person of faith who survives spiritually in the midst of pain, adversity, and inhumanity, an awareness both of God's timeless presence and of His involvement is paramount. In this sense, God has been coming as long as He was sought and needed; it is indeed His very nature as constant Lover to come to His beloved. The theologian, Karl Rahner, concurs:

> It is said that You will come again, and this is true. But the word again is misleading. It won't really be "another" coming, because You have never really gone away. In the human existence which You made Your own for all eternity, You have never left us.[11]

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[10] Borschert, op. cit., p. 76.

[11] Karl Rahner, S.J., Encounters With Silence, trans. James M. Demske, S.J. (Westminster, Maryland: The Newman Press, 1966), p. 86.

Though circumstances make it impossible to speak so simplistically, were a modern theologian faced with the arbitrary choice of believing in a God who is always near him or who instead hides from his sight, he would almost certainly choose the former. Bonhoeffer asserted the necessity for the Christian to live in a godless world and to suffer just as God Himself suffered at the hands of godless men. Karl Rahner and Dietrich Bonhoeffer would agree that God is not absent from the sufferer, but abides with him through trial and torture as well as through joy and safety even though man's vision of God's presence depends ultimately on faith.

We have noted that Christianity has given a favored place to the biblical Passion story and to the cross. We have seen the essence of incarnation and kenosis to include God as one who precedes man into the process of "redemptive" suffering. Man's more or less successful struggle with the reconciliation of apparently unmerited suffering with God's justice was seen to affect man's final definition of how he sees God. Finally, several questions which are suggested by these reflections as pertinent to this study were listed. Keeping these points in mind, we are ready to investigate in some detail four specific musical settings of the Passion story.

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Chapter 2

VARIATION I: ERNST PEPPING

Ernst Pepping was born in Duisburg, Germany, in 1901. From 1922 to 1926, he studied composition with Walther Gmeindl at the Staatliche Hochschule für Musik in Berln. He has taught at the Protestant Berliner Kirchenmusikschule in Berlin-Spandau since 1934. Though he began his career with the composition of instrumental works, he is associated today with the Singbewegung[12] of the 1920s and has since written much for the choir and for the church.

The *Passionsbericht des Matthäus* was written from 1949 to 1950; the copyright date in the score is 1960. Günter Ramin gave the first performance in the Thomaskirche with the Leipziger Thomanerchor on March 9, 1951, while the Berlin premiere occured seven days later with the Spandauer Kantorei under Gottfried Grote's direction. The German text is that of Luther's Bible. The scoring is for two mixed, four-part, *a cappella* choirs, the versatility of their functions demanding division into two- to twelve-part textures. Choir I delivers the Matthaean Gospel text, while Choir II undertakes other tasks. The latter is the subjectively reacting agent which renders texts added to the Gospel account as well echoing Choir I's Gospel text for special effect. Both choirs assume the obligations of exegetes in interpreting and commenting on the biblical texts. The work may be defined according to type as either a motet

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[12] Walter Blankenburg, "Was war die Singbewegung?," *Musik und Kirche*, 43:5 (September/Oktober, 1973), 258-260.

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passion or a through-composed passion (a type resurrected in Germany by Kurt Thomas), the former referring to the performing forces (choirs alone); the latter, to the compositional approach. The writer of this study affirms that the impact of hearing this work is always strong and vital in him.

The following is the order of the sections:

EINLEITUNG:	Fürwahr, er trug unsere Krankheit (pp. 5-12)
BERICHT:	Verrat des Judas (pp. 13-14)
	Abendmahl (pp. 15-50)
	Jesus und Petrus (pp. 51-56)
	Gethsemane (pp. 57-72)
	Gefangennahme (pp. 73-80)
INTERMEDIUM:	Herr, bleibe bei uns (pp. 81-92)
BERICHT:	Jesus vor dem Hohen Rat (pp. 93-108)
	Petri Verleugnung (pp. 109-112)
	Tod des Judas (pp. 113-120)
	Jesus vor Pilatus (pp. 121-125)
	Jesus vor dem Volke (pp. 126-137)
	Jesus und die Kriegsknechte (pp. 138-142)
	Golgatha (pp. 143-164)
SCHLUB:	Im Anfang war das Wort (pp. 165-176)

Harmony

The score is highly chromatic (the "Tristan chord" is quoted, certainly coincidentally, at 5/5*), but the harmonic progressions are largely nonfunctional. Pepping's harmonic system derives essentially from the medieval church modes, which he expands through change-of-mode procedures to allow the incorporation of all twelve chromatic tones.[13]

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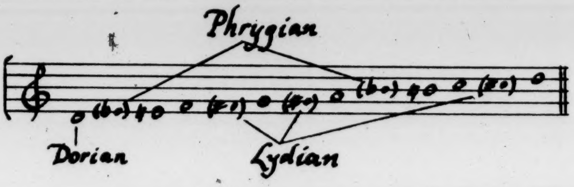
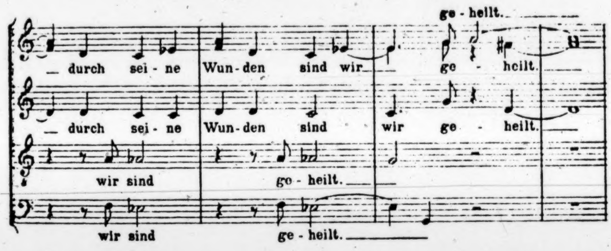
[13] All twelve tones, for example, are contained in the three scales formed by constructing Dorian, Phrygian, and Lydian scales on D:



*This form of reference cites the score page and measure number.

Various pure modal scales and modal cadences present themselves in the Passionsbericht as well (Example 1).

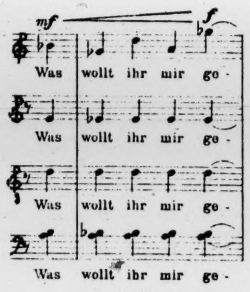
Example 1. Pepping, Passionsbericht, 7/3-6


ge - heilt.
durch sei - ne Wun - den sind wir ge - heilt.
durch sei - ne Wun - den sind wir ge - heilt.
wir sind ge - heilt.
wir sind ge - heilt.

[D-Phrygian]   [4 - 3̸]

For Pepping, nothing in music is a "gift of nature"; consequently, looking for a harmonic system based on the overtone series or dissonance prohibitions is not to the point. A post-Wagnerian style that looks rather to the influence of Schütz, Reger, Distler, and Hindemith within a neomodal framework is very much to the point. Functional harmonic cadences and internal progressions are very infrequent, and sustained or repeated clusters serve often as homophonic accompaniment to treble melodies (e.g., 13/5-7, 40/1-2, etc.; Example 2).

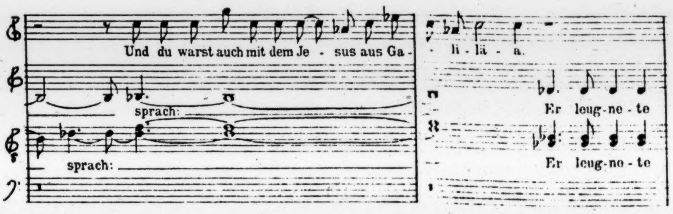
Example 2. Pepping, Passionsbericht, 13/5-6


mf
f
Was wollt ihr mir ge -
Was wollt ihr mir ge -
Was wollt ihr mir ge -
Was wollt ihr mir ge -

Often harmonic happenings may be explained as the outcome of linear counterpoint, wherein each voice adheres to its own modal center, thereby engendering a kind of implied polytonality.

Bitonality is at times the organizing principle of dissonance in the score (e.g., 69/1-2, 109/ 3-4, 111/7-8; Example 3), though the presence of suspensions loosely links Pepping's dissonance practice with the functional harmonic system in some instances.

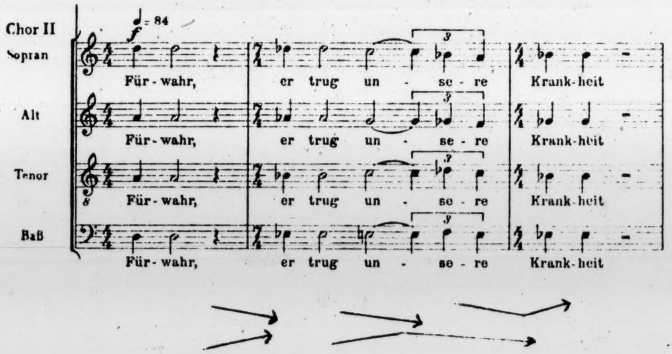
Example 3. Pepping, Passionsbericht, 109/3-4


Und du warst auch mit dem Je - sus aus Ga - li - lä - a.
sprach:
sprach:
Er leug-ne-te
Er leug-ne-te

Parallel intervals and triads are also scored with some frequency (e.g., 5/1-3, 116/8-117/1, 117/2-3, 130/1; Example 4).

Example 4. Pepping, Passionsbericht, (a) 5/1-2, (b) 130/1

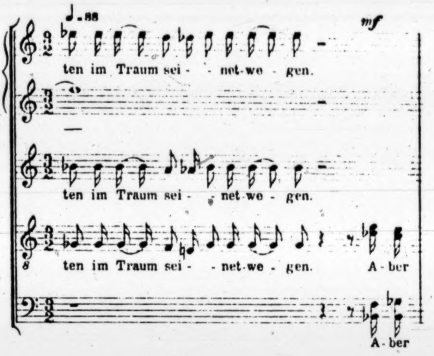
(a)


Chor II
♩= 84
f
Sopran
Alt
Tenor
Baß
Für-wahr,
er trug un - se - re
Krank-heit
3

(Example 4 continued on next page)

(Example 4 continued from preceding page)

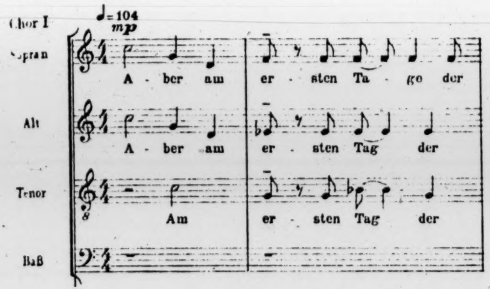
(b)


♩.88
mf
ten im Traum sei - - net-we - gen.
ten im Traum sei - - net-we - gen.
ten im Traum sei - - net-we - gen.
A - ber
A - ber

Melody

The melodic content of the score derives from various parentages. Modality affects the scalar material and diatonic pitch content; quartal and quintal intervallic elements (e.g., 15/1-6) reflect a Distler-Hindemith spirit (Example 5); the points of imitation in the motet-patterned "Gethsemane" scene recall the sixteenth century choral style; and the presence of reciting tones (recto tono chanting) (e.g., 55/1-6, 76/3-5, 136/3) suggests a plainchant ancestry (Example 6).

Example 5. Pepping, Passionsbericht, 15/1-2


Chor I
♩=104
mp
Sopran
A - ber am er - sten Ta - ge der
Alt
A - ber am er - sten Tag der
Tenor
Am er - sten Tag der
Baß

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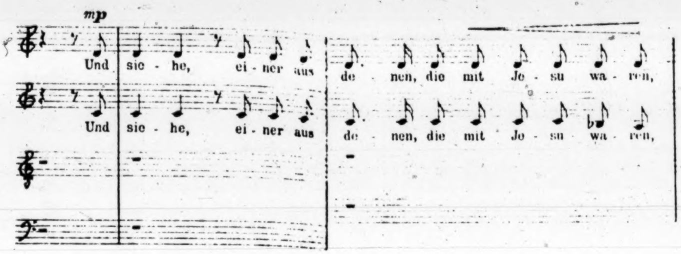
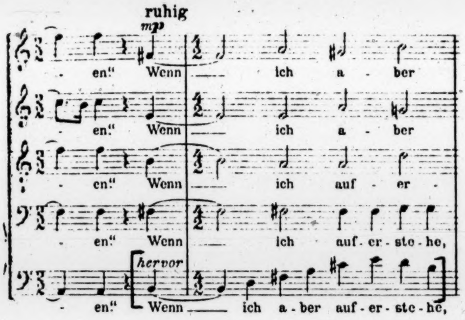
Example 6. Pepping, Passionsbericht, 76/3-5


mp
Und sie - he, ei - ner aus de - nen, die mit Je - su wa - ren,
Und sie - he, ei - ner aus de - nen, die mit Je - su wa - ren,

Renaissance motet-madrigal practices relating to tone-painting of textual image-fragments are also much in evidence (Example 7).

Example 7. Pepping, Passionsbericht, 53/1-2

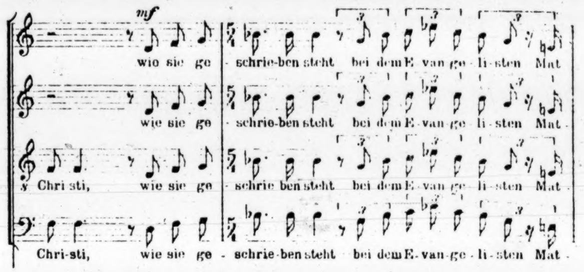

ruhig
mp
en!" Wenn ich a - ber
en!" Wenn ich a - ber
en!" Wenn ich auf - er -
en!" Wenn ich auf - er - ste - he,
hervor
en!" Wenn ich a - ber auf - er - ste - he,

Structurally, some of the melodic content may be described as having an embellished song form or free, song-like character (e.g., 17/8 ff.). On the other hand, at 12/1-2, an initial four-pitch fragment is transposed immediately, thereby doubling the size of the germ unit by development procedures (Example 8).

Example 8. Pepping, Passionsbericht, 12/1-2 (continued on next page)

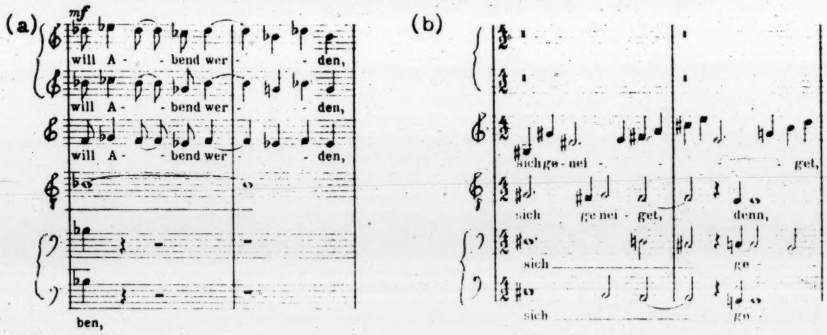
(Example 8 continued from preceding page)

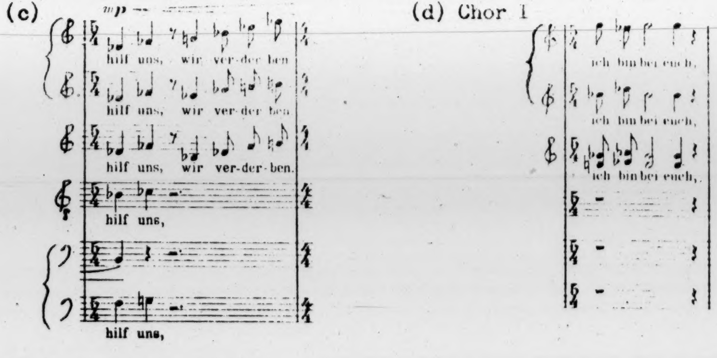
Chor I


mf
wie sie ge - schrie - ben steht bei dem E - van - ge - li - sten Mat -
Chri - sti,
Chri - sti,

The development and expansion of a specific motif may be observed in the following examples (Example 9).

Example 9. Pepping, Passionsbericht, (a) 86/9-10, (b) 82/8-9, (c) 87/4, (d) 87/11, (e) 89/3, (f) 89/9-10, (g) 90/1-4, (h) 91/1-2

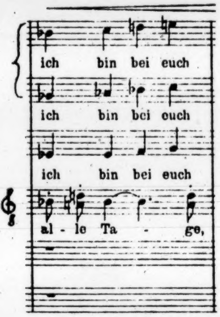

(a)
mf
will A - bend wer - den,
ben,
(b)
sich ge - nei - get,
denn,
sich
ge -


(c)
mp
hilf uns, wir ver - der - ben.
hilf uns,
(d) Chor I
ich bin bei euch,

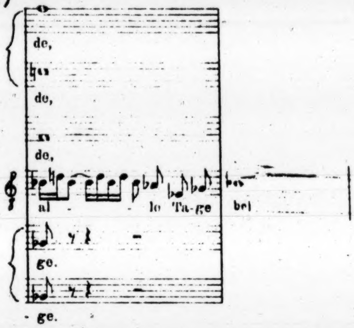
(Continued on next page)

(Example 9 continued from preceding page)

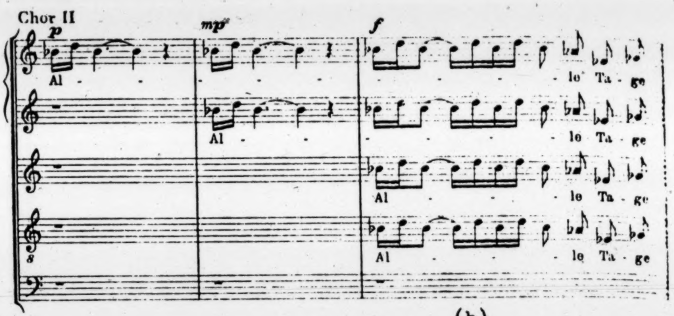
(e)

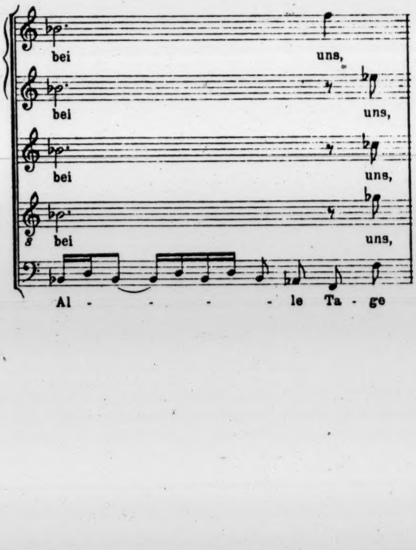

ich bin bei euch
ich bin bei euch
ich bin bei euch
al - le Ta - ge,

(f)

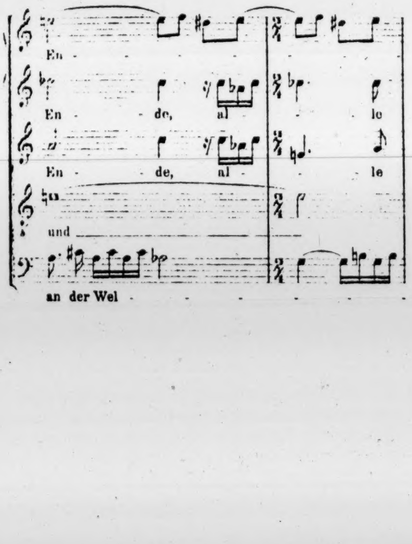

de,
de,
de,
al - le Ta-ge bei
ge.
- ge.

(g)


Chor II
p
mp
f
Al - - - le Ta - ge
Al - - - le Ta - ge
Al - le Ta - ge
Al - le Ta - ge


bei uns,
bei uns,
bei uns,
bei uns,
Al - - - le Ta - ge

(h)


En -
En - de, al - le
En - de, al - le
und
an der Wel -

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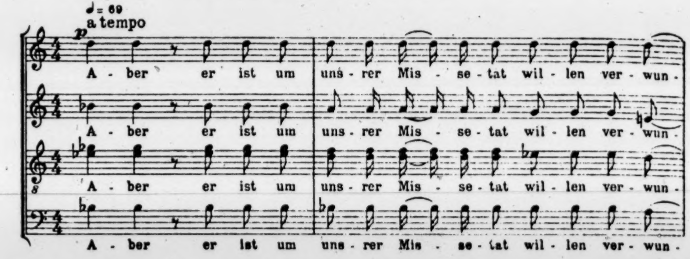
Aside from these instances, structure often seems to depend upon an aural experience of contrasting arsis/thesis groups which are intuitively experienced as related units. This is perhaps the key to understanding Pepping's through-composed structures; the ear integrates what the eye only dimly understands and only inadequately renders intelligible.

Rhythm

In a footnote at the bottom of the first score page of the Passionsbericht, one reads that the metronome indications are intended only as approximations of a tempo allowing suitable delivery of the text. The total sum of syncopations, agogic accents, and phrasing marks--including rests--additionally supports the free and often stylized rendering of the written text. Speech rhythm, then, is paramount in this work.

At 6/4-5 (Example 10), a comparatively agitated and complexly notated time-value rhythm is offset somewhat by a slow harmonic rhythm.

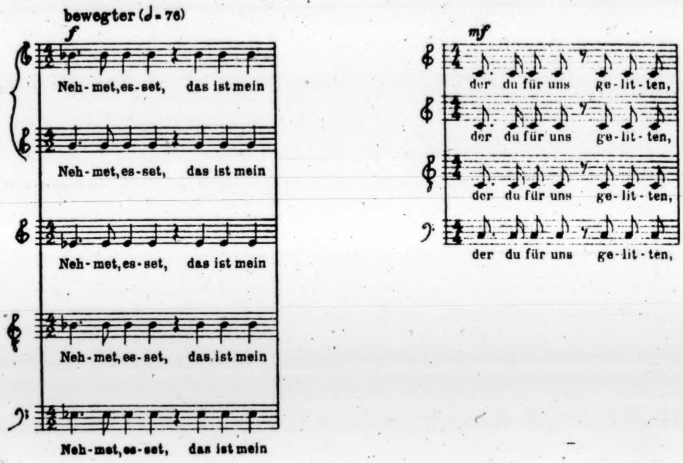
Example 10. Pepping, Passionsbericht, 6/4-5


♩= 69
a tempo
p
A - ber er ist um uns - rer Mis - se - tat wil - len ver - wun -
A - ber er ist um uns - rer Mis - se - tat wil - len ver - wun -
A - ber er ist um uns - rer Mis - se - tat wil - len ver - wun -
A - ber er ist um uns - rer Mis - se - tat wil - len ver - wun -

At the beginning of the SchluB-Chor, Pepping structures the initial attack-silence activity in a three-four metrical framework, though the passage and its subsequent elaboration is notated in four-four.

Pepping also reuses rhythms of one text fragment for another, as at 27/2 and 165/8 (Example 11).

Example 11. Pepping, Passionsbericht, (a) 27/2, (b) 165/8

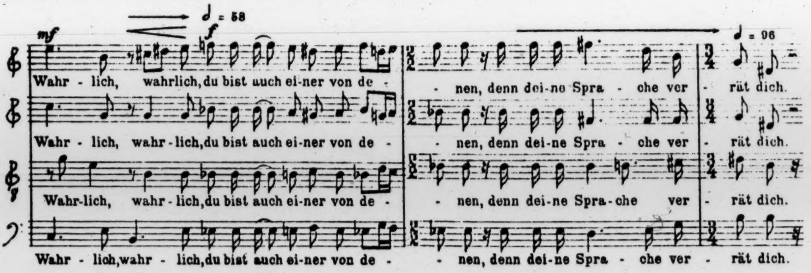

(a) Chor II

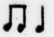
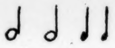
(b) Chor I

bewegter (♩= 76)
f
Neh-met, es-set, das ist mein
Neh-met, es-set, das ist mein
Neh-met, es-set, das ist mein
Neh-met, es-set, das ist mein
Neh-met, es-set, das ist mein
mf
der du für uns ge-lit-ten,
der du für uns ge-lit-ten,
der du für uns ge-lit-ten,
der du für uns ge-lit-ten,

When asked by the writer of this study about some of the excited, emotional, highly-inflected speech patterns which are present in the work, Pepping admitted to trying to capture some Jewish speech flavor, but exotic scale constructions and Jewish cantillation were not intended (cf., 95/10-99/1; 99/11-100/5; 102/2 ff.; 111/2-4; Example 12).

Example 12. Pepping, Passionsbericht, 111/2-4


mf
♩= 58
f
♩= 96
Wahr - lich, wahrlich, du bist auch ei-ner von de - nen, denn dei-ne Spra - che ver - rät dich.
Wahr - lich, wahr-lich, du bist auch ei-ner von de - nen, denn dei-ne Spra - che ver - rät dich.
Wahr-lich, wahr-lich, du bist auch ei-ner von de - nen, denn dei-ne Spra-che ver - rät dich.
Wahr - lich, wahr - lich, du bist auch ei-ner von de - nen, denn dei-ne Spra - che ver - rät dich.

A  rhythm unifies the activity of 117/6-7, while the "Jesus und die Kriegsknechte" scene is organized as a *Trauermarsch* around a  rhythm.

Hemiola altercations in the metrical background of a passage abound (e.g., 16/3-4, 44/6-46/6) as a contrast factor. Pepping also uses the Renaissance *tempo proportio* principle to unify varying metrical backgrounds (e.g., 43/1-2, 49/6-50/1, 107/2-3).

Form

The larger structures in the *Passionsbericht* of Pepping follow text units (as in the *Einleitung* movement), relate to standard classical forms such as the motet and fugue (as is the case with the "Gethsemane" and "Golgatha" scenes), or are unified simply by consistency of style within a free, through-composed movement with few or no repetitions or developments of musical materials. Many of the movements begin with the modality/tonality of the preceding movement, overlap with the end of the preceding movement (e.g., "Jesus vor dem Hohen Rat" movement) or are joined temporally by the "attacca" marking.

A nigh-hidden backbone of song form underlies certain segments of the melodic material (e.g., 78/11 ff.). Germinal motives are used and reused in the work, but the resultant structures seldom resemble classical forms (with the exception of the march, motet, and fugue sections mentioned above). One must look more to the unity of Pepping's musical personality for the formal units of much of the work. Cycles of arsis/thesis, lyrical/declamatory, and dynamic vs. calm activity are evidently the subunits of the organisms which Pepping coaxes to develop into larger bodies. The listener's ear and mind respond to the focus of a strong and highly disciplined personality and accept the various shifts of attention in the music as manifestations of the subservience of music to text and of the control the composer enjoys over his musical and textual materials. A kind of perceived coherency results, though the scope of this study does not allow for undertaking a detailed investigation. The hierarchy of organic unification is rooted, in the final analysis, not in the heritage of closed forms stemming from the Renaissance through the present century, but in the depths of human mentality and the twentieth century search for the intuitive perception of the Gestalt.

Choral Demands

Only highly capable choirs can allow themselves the pleasure of tackling the difficulties of the Passionsbericht.[14] Even were the pitch problems caused by chromatic modality not present, the very concentrated attention to the speech rhythms throughout the score would cripple all but the advanced, experienced choir. Most of the movements are long, and intonation problems are not lessened by the a cappella context. The choral forces must be prepared to sing recitative-like passages as well as highly lyric sections.

There is a tendency of Pepping to "instrumentate" through his choral writing in this score; rather than a criticism of non-idiomatic use of the human voice, such a comment refers rather to a considerably expanded set of sonorities which in no way sound foreign to vocal production and the characteristic timbres of the human voice. In one

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[14] Professor Gottfried Grote graciously shared his rehearsal schedule of his Berlin premiere of the Passionsbericht with the writer of this study. Each of Grote's singers took part in a total of 35 rehearsals, spanning the period from November to March; only preparation for worship music interrupted the concentration on the Pepping work. The breakdown order of rehearsing groups began with individual parts and,

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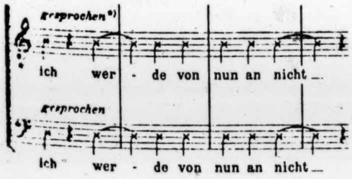
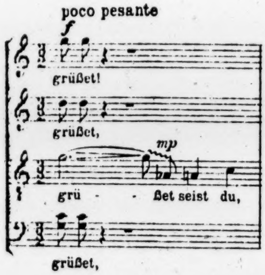
passage, the men of Choir II speak the text which Choir I simultaneously sings (47/1-48/4) (here, a footnote in the score emphasizes naturalness of speech pitch and inflection) (Example 13), the tenors sing a glissando at Judas' greeting to Jesus in the arrest scene (Example 14), and the basses at 99/1-2 mimic the "tonic-dominant" character of a classical timpani part (Example 15).

Example 13. Pepping, *Passionsbericht*, 47/1-4 (Chor II)


gesprochen *)
ich wer - de von nun an nicht ...
gesprochen
ich wer - de von nun an nicht ...

Example 14. Pepping, *Passionsbericht*, 75/1


poco pesante
f
grüßet!
grüßet,
mp
grü - ßet seist du,
grüßet,

---

simultaneously, the individual groups (i.e., *Frauenchor I*, *Frauenchor II*, *Männerchor I*, *Männerchor II*); then proceeded to rehearsals with all of *Chor I* and all of *Chor II*; and finally terminated with eleven practices at which all singers from both *Chöre* came together. The conductor, who led all rehearsal periods, was engaged in the total one hundred rehearsals. The piano was utilized only to play choral parts of groups that were not present, e.g. *Männerchor* or *Chor II*, and to demonstrate difficult melodic lines before the respective choir voice attempted to read them. This information was obtained in interview with Professor Grote and from correspondence dated June 7, 1973.

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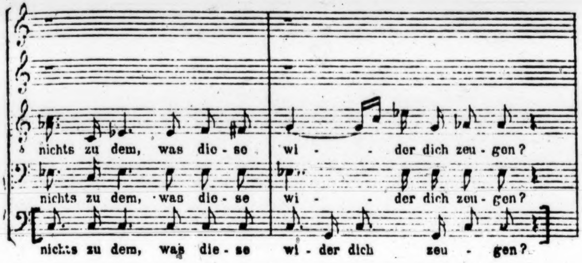
Example 15. Pepping, Passionsbericht, 99/1-2


nichts zu dem, was die - se wi - der dich zeu - gen?
nichts zu dem, was die - se wi - der dich zeu - gen?
nichts zu dem, was die - se wi - der dich zeu - gen?

Two additional aspects of interest in the choral treatment are the dramatic characterization required in the scene of Peter's denial (where bystanders ask Peter if he knew the Christ) and the macaronic combination of German and Latin texts in the Golgatha scene. The prime difficulties of the score, however, lie in the production of natural sung speech-rhythms. The time values notated in the score are precise, yet their achievement by many voices puts naturalness of declamation to the test. The intonation and pitch difficulties divide the concentration from rhythmic parameters and converge with them to render this score a severe test of the prowess of even the best choirs.

Theological Reflections

One of the few complaints that Pepping's critics have against him is the archaism that pervades his style. Considering the Renaissance and Baroque models from which he has chosen to learn and the answer to atonality which he finds in his neomodal "system," a kind of archaism is no surprise. Perhaps its door-opening potential for other composers is indeed too slight considering where these men have traveled musically; but, for Pepping, the strength of his conviction and musical personality sees him truly at

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home here and able to speak in his technical surroundings.

The title, Bericht, refers to a telling of facts, an accounting of events and, in itself, implies that the hearer believes in the "realities" being proclaimed; in short, that the listener is a believer. A discussion of the text combination in the Intermedium is especially appropos here. The preceding movement ends with the flight of the apostles after Jesus' arrest. In the Intermedium, the voices of the choirs mouth the words of the two men in the Emmaus account (Luke 24:29) who ask the resurrected Jesus, whom they have not yet recognized, to stay with them. Pepping then adds the words of the disciples, terrified of the storm on the sea (Matthew 8:25), who cry out to Jesus to save them before they perish. Pepping concludes his little sermon with the resolution text (Matthew 28:20), the final words of Matthew's Gospel, in which Jesus of Nazareth promises his perpetual presence. The composer has taken the occasion of fear and confusion in his Passion account text to play on those same parameters in contemporary life and belief and to give an answer that is wholly transcendent of mortal expectations in its assertion of limitless fidelity and endurance. The Easter events are not over and done with; the historic Christ is the Christus praesens who abides powerfully with the believer in every historical moment.

Of interest also is that point in the account where Pepping chooses to stop his narration of the Passion events. Matthew's Gospel continues with the wonders which occured when Jesus died (the faith-statement of the centurion, etc.). Pepping decided to replace these with a text from John's Gospel proclaiming (in an eight-part motet) the Good News of the Eternal God in whom is all life and power and love, who brings "grace and truth" to man. The believer has seen himself taken through a recounting of saving mysteries which concern forgiveness and presently existing divine life for him.

By his reliance chiefly on a single scriptural narrative, Pepping avoids the pitfalls inherent in constructing a new Passion account out of scriptural and/or modern readings. He is most sympathetic to the various dimensions and spirit of the text, even in his few additions to that narrative. The solidity of his personal belief in what these texts proclaim is enhanced by his musical setting, which remains faithful to the message and the person the Gospel proclaims.

Conclusion

The *Passionsbericht* is a difficult *a cappella* choral work which includes dramatic characterization among the duties assigned to the choirs. The natural and vivid singing of melodic materials having a speech-pattern rhythmic base adds to the difficulties. The harmony and melody were seen to contain old and modern elements, and the forms at times conform to traditional closed forms as well as expose Pepping's unique through-composed structures. The composer was found to underscore and communicate the Matthaean proclamation of the Good News.

Chapter 3

VARIATION II: KRZYSZTOF PENDERECKI

Born in 1933 in Poland, the composer, Krzysztof Penderecki, grew up in a political/cultural milieu that was marked first by Nazi and then by Stalinist suppression and, musically, by a ban on the works of "progressive" composers. In 1956, Khrushchev denounced Stalin, Poland immediately saw a liberalization in state controls, and the music of Webern, Stravinsky, and Xenakis was allowed to touch the ears of young Polish composers. Penderecki began studying composition in 1953 (with Franciszek Skolyszewski; later, with Arthur Malowski and Stanislaw Wiechowicz) and graduated from the Musikhochschule in Krakow in 1958. His studies consequently spanned both of these political periods.

The Passio et mors Domini nostri Iesu Christi secundum Lucam (hereafter referred to simply as the St. Luke Passion) was three years in the making, reaching completion on January 26, 1966, and receiving its first performance on March 30, 1966. This was the largest composition Penderecki had yet undertaken. The shorter works preceding this opus might be considered preparations for work on this oratorio, which was certainly the most publicized product of his early career.

The work is divided into twenty-seven sections, but the libretto gives only twenty-four titles:

PART I: Hymn (pp. 7-11)
Jesus on the Mount of Olives (pp. 11-12)
Aria (pp. 12-17)
Aria (pp. 17-19)
The Taking of Jesus (pp. 19-26)

Lamentation (pp. 26-27)
Psalm *a cappella* (p. 27)
Peter's Denial (pp. 28-32)
Aria (p. 32)
The Mocking before the high priest (pp. 33-42)
Lamentation (p. 42)
Psalm *a cappella* (pp. 43-45)
Jesus before Pilate (pp. 45-57)
PART II: The Way of the Cross (p. 58)
Passacaglia (pp. 59-79)
The Crucifixion (p. 79)
Aria (pp. 80-84)
Psalm *a cappella* (pp. 85-90)
The Mocking of Christ on the Cross (pp. 90-96)
Jesus between the thieves (pp. 97-100)
There stood by the Cross (pp. 100-101)
Stabat Mater (pp. 101-107)
The Death of Christ (pp. 108-110)
Finale (Psalm) (pp. 111-114)

The structures upon which the *St. Luke Passion* is based derive from many centuries of musical heritage; there are mannerisms from the fifteenth and sixteenth centuries, from the Baroque, the nineteeneth century, and from various movements in the twentieth century. Seen with hindsight, the character of the work might be labeled "experimental," for Penderecki did not claim to have found his own style until the beginning of the 1970s. An investigation of the primary stylistic elements of the work will clarify and support much of this introductory statement.

Pitch Organization

Most of the horizontal pitch units containing all twelve tones are derived from three "rows" or "sets" which promise and deliver serial treatments inaugurated by the Second Viennese School. The work is serial in one sense, yet markedly eclectic in another. It is not by any means totally serial. Penderecki's expressive means are primarily dramatic, almost theatrical, and he borrows from many techniques.

The rows derive from a Basic Set, a hexachord containing all the

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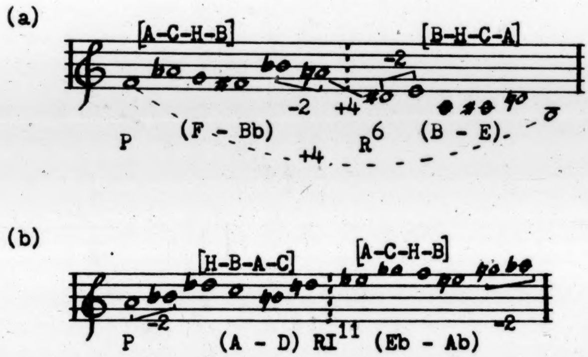
chromatic notes within a perfect fourth. Rows I and II are stated in the first two pages of the score and are closely related to one another. The structural symmetries to be found in the twelve-tone rows of Webern's Symphonie and Orchester-Variationen can be observed here as well and testify to Penderecki's study of that composer's works (Example 16).

Example 16. (a) Webern, Symphonie, Op. 31 (tone row), and
(b) Webern, Orchester-Variationen, Op. 30 (tone row)



Considered as a Basic Set, Row I consists of a hexachord and its transposition a tritone higher. The initial pitches of the four trichords outline a diminished seventh chord. Babbitt calls this type of set an "all-combinatorial" set.[15] Neither hexachord contains a tritone, but there is a tritonal relationship between each pitch of one hexachord and each of its complementary hexachord (Example 17). Penderecki, however, adds the octave pitch to this set and thereby fashions a thirteen-tone set with its own properties and symmetries. With the added tone, an

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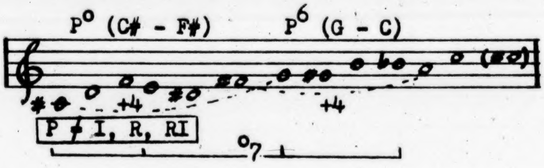
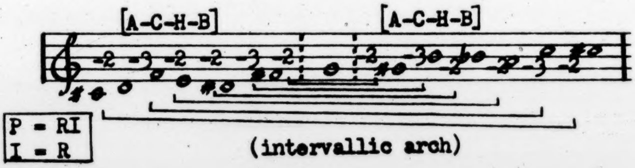
[15] George Perle, Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern, 3rd Edition Revised and Enlarged (Berkeley: University of California Press, 1972), p. 97.

Example 17. Penderecki, St. Luke Passion (Tone Row I), 7/3-6



intervallic arch results which is explained by the permutational characteristics of the set. P(rime) = RI and I = R, the pivot point being the central G (an octave G opens the St. Luke Passion). This kind of symmetrical set construction depends on and testifies to an intense study of the Webern rows mentioned before (Example 18).

Example 18. Penderecki, St. Luke Passion (Tone Row I)



One should also notice that Row I may be analyzed as a basic hexachord which is completed by its transposition a tritone higher and that each hexachord includes a disordered B-A-C-H tetrachord. The B-A-C-H tetrachord will, of course, necessarily be present whenever a hexachord contains all six chromatic pitches within a perfect fourth ambitus. As a twelve-tone set, P, I, R, and RI forms are possible, whereas in its thirteen-tone appearance only the P and I variants maintain separate identities.

A recurring progression on the word, "Domine," may also be related to the row-hexachord since it, too, contains the six chromatic

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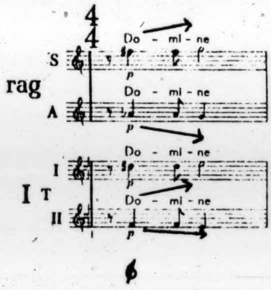
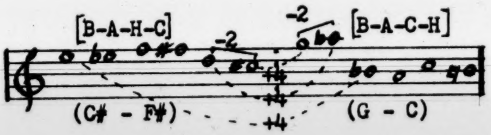
pitches of these hexachords and the melodic semitonal motion which is very characteristic of Row I. It may also be analyzed as two augmented sixths resolving to their octaves. This "Domine" construct serves as a kind of *idée fixe* having theological bearing (Example 19).

Example 19. Penderecki, *St. Luke Passion*, 13/6



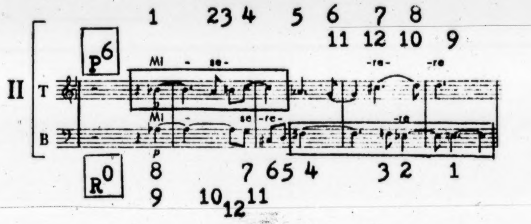
Row II also comprises two hexachords, each of which is contained within a perfect fourth. A B-A-C-H tetrachord is present literally in the second hexachord and potentially in the first, and the semitonal and tritonal relationships of Row I may be seen in Row II as well (Example 20).

Example 20. Penderecki, *St. Luke Passion* (Tone Row II), 7/7-8/1

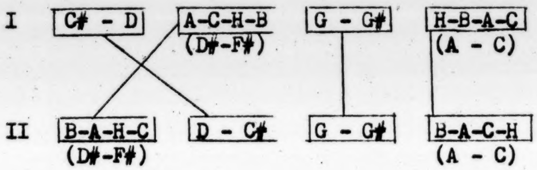


The B-A-C-H tetrachord at the end of the set is often the counterpoint to the rest of the set. An interesting counterpoint of P^6 and R^0 sets which rely on the B-A-C-H tetrachord of the one to complete the statement of the other occurs at 44/3-7 (Example 21).

Example 21. Penderecki, St. Luke Passion, 44/3-7


1 23 4 5 6 7 8
11 12 10 9
P6
II
T
B
Mi - se-
-re- -re
Mi - se -re-
-re
p
R0
8 7 6 5 4 3 2 1
9 10 12 11

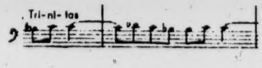
That this set derives from Row I may be more easily seen from the following graph:


I
C# - D
A-C-H-B
(D#-F#)
G - G#
H-B-A-C
(A - C)
II
B-A-H-C
(D#-F#)
D - C#
G - G#
B-A-C-H
(A - C)

A lyrical melodic fragment which is found in the opening chorus, in the "Deus meus" aria, and in the Stabat Mater, may be traced to the first hexachord of Row II (second to fourth notes), and, since the Stabat Mater pre-existed the St. Luke Passion and is not a serial work, one might suggest that Penderecki had deliberately incorporated this fragment in Row II's construction just as he had allowed for the literal presentation of the B-A-C-H tetrachord at the end of that row (Example 22).

Example 22. Penderecki, St. Luke Passion, (a) 10/2-3, (b) 12/11, and (c) 101/6

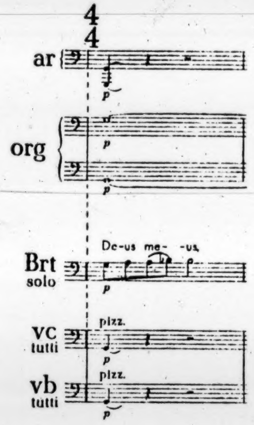
(a) Choir I basses



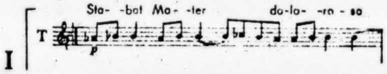
(Continued on next page)

(Example 22 continued from preceding page)

(b)

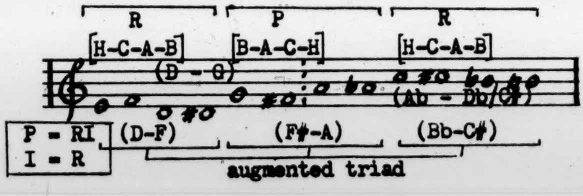

4
4
ar
p
org
p
p
Brt
solo
De-us me- -us
p
VC
tutti
pizz.
p
vb
tutti
pizz.
p

(c)


I
T
Sta- -bat Ma- -ter do-lo- -ro- -sa
p

Row III is the least developed of the sets; it appears seldom and may be understood as three B-A-C-H tetrachords which are complementary and result in a twelve-tone set (Example 23).

Example 23. Penderecki, St. Luke Passion (Tone Row III), 71/4-72/8


R
P
R
[H-C-A-B]
[B-A-C-H]
[H-C-A-B]
(D - G)
(Ab - Db/C#)
P = RI
I = R
(D-F)
(F#-A)
(Bb-C#)
augmented triad

The outer tetrachords are B-A-C-H retrogrades, and the lowest pitches of each tetrachord of necessity outline an augmented triad. A study of the matrix (Table 1) reveals that P = RI and I = R. Thus, two of the three

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sets in use in this workhave only two possible formations (basic set and inversion). The three rows share several features: they are all based on hexachords which comprise the notes of a half-octave, all contain the B-A-C-H tetrachord, and all enjoy a special symmetrical structure. The nature of the hexachord and B-A-C-H aspects of the rows would legitimate a conclusion that Rows II and III are derived from Row I.

There is also, on the other hand, melodic material not related to these sets. The ten-note set at 58/1, the cello and double bass canon at 81/5 ff., and pitch material of most of the recitatives are not related to the three sets and may be considered freely composed. Even the B-A-C-H tetrachord occasionally appears without reference to a twelve-tone set.

Harmonic Content

The harmonic sonorities of the work may often be explained as vertical hexachords within the range of a perfect fourth (the Basic Set) or as a vertical consequence of the serial counterpoint. Quarter tone clusters (as well as microtonal melodies) are occasionally part of the harmonic pitch fabric.

The diminished seventh chord which results from selecting the first pitch of each triad was seen to underlie the trichord units of Row I and is a structural principle elsewhere as well (see pp. 27-28 of this study). The choral scoring of the harmonic sonority with which Part I ends (57/7) gives a different diminished seventh chord to each choir, thus yielding a twelve-note chord. Similar scoring in the choirs may be found at 70/9 and 85/9. At 96/5, each choir sings three diminished seventh chords, superimposing them on one another so that twelve-note

Table 1. Matrices of the Tone Rows in Penderecki's *St. Luke Passion*

ROW I:

	I											I		
P	C#	D	F	E	D#	F#	G	G#	B	Bb	A	C	(C#)	R
	C	C#	E	D#	D	F	F#	G	Bb	A	G#	B	(C)	
	A	Bb	C#	C	B	D	D#	E	G	F#	F	G#	(A)	
	Bb	B	D	C#	C	D#	E	F	G#	G	F#	A	(Bb)	
	B	C	D#	D	C#	E	F	F#	A	G#	G	Bb	(B)	
	G#	A	C	B	Bb	C#	D	D#	F#	F	E	G	(G#)	
	G	G#	B	Bb	A	C	C#	D	F	E	D#	F#	(G)	
	F#	G	Bb	A	G#	B	C	C#	E	D#	D	F	(F#)	
	D#	E	G	F#	F	G#	A	Bb	C#	C	B	D	(D#)	
	E	F	G#	G	F#	A	Bb	B	D	C#	C	D#	(E)	
	F	F#	A	G#	G	Bb	B	C	D#	D	C#	E	(F)	
P	D	D#	F#	F	E	G	G#	A	C	B	Bb	C#	(D)	R
	(C#	D	F	E	D#	F#	G	G#	B	Bb	A	C	C#)	
	RI											RI		

(P = RI, I = R)

ROW II

	I											I	
P	E	Eb	F	F#	D	C#	G	Ab	Bb	A	C	B	R
	F	E	F#	G	Eb	D	Ab	A	B	Bb	C#	C	
	Eb	D	E	F	C#	C	F#	G	A	Ab	B	Bb	
	D	C#	Eb	E	C	B	F	F#	Ab	G	Bb	A	
	F#	F	G	Ab	E	Eb	A	Bb	C	B	D	C#	
	G	F#	Ab	A	F	E	Bb	B	C#	C	Eb	D	
	C#	C	D	Eb	B	Bb	E	F	G	F#	A	Ab	
	C	B	C#	D	Bb	A	Eb	E	F#	F	Ab	G	
	Bb	A	B	C	Ab	G	C#	D	E	Eb	F#	F	
	B	Bb	C	C#	A	Ab	D	Eb	F	E	G	F#	
	Ab	G	A	Bb	F#	F	B	C	D	C#	E	Eb	
P	A	Ab	Bb	B	G	F#	C	C#	Eb	D	F	E	R
	RI											RI	

ROW III:

	I											I	
P	E	F	D	D#	G	F#	A	Ab	C	C#	Bb	B	R
	D#	E	C#	D	F#	F	Ab	G	B	C	A	Bb	
	F#	G	E	F	A	Ab	B	Bb	D	D#	C	C#	
	F	F#	D#	E	Ab	G	Bb	A	C#	D	B	C	
	C#	D	B	C	E	D#	F#	F	A	Bb	G	Ab	
	D	D#	C	C#	F	E	G	F#	Bb	B	Ab	A	
	B	C	A	Bb	D	C#	E	D#	G	Ab	F	F#	
	C	C#	Bb	B	D#	D	F	E	Ab	A	F#	G	
	Ab	A	F#	G	B	Bb	C#	C	E	F	D	D#	
	G	Ab	F	F#	B	A	C	B	D#	E	C#	D	
	Bb	B	Ab	A	C#	C	D#	D	F#	G	E	F	
P	A	Bb	G	Ab	C	B	D	C#	F	F#	D#	E	R
	RI											RI	

(P = RI, I = R)

clusters are always audible:

Choir I:	dim. 7th "1"	dim. 7th "2"	dim. 7th "3"
Choir II:	dim. 7th "2"	dim. 7th "3"	dim. 7th "1"
Choir III:	dim. 7th "3"	dim. 7th "1"	dim. 7th "2"

Rhythm

A frequent texture in the work is one of thicker and thinner sound blocks or clouds (time periods of uninterrupted sound activity). This produces a comparatively static rhythm motion because these timbral shifts are more evident than rhythm units. Some passages elsewhere are metrical and are so notated (e.g., the opening pages of the work). Instances of rhythmic interest created by syncopation and successively accented beats are infrequent (one instance occurs at the end of the Stabat Mater). There are sections which, while notated more or less precisely, sound nonetheless non-metrical (e.g., 9/1-4). And many passages allow for random (aleatoric) rhythms by containing mathematically too few or too many time values which are organized temporally according to the tactus established by the conductor's baton (Example 24).

Penderecki's simplistic and sparse use of rests is relatively consistent and quite telling. The choirs and orchestra seldom see rests excepting as fillers for measures of inactivity. The most organic employment of rests, where the rests serve to produce real musical interest, is largely in the solo vocal writing (see, e.g., the soprano solo at 18/1 ff. and baritone solo at 25/2 ff.). The orchestral canon at 81/5 ff. is a rare instance of dynamic handling of silence indications other than Grand Pause signs (Example 25).

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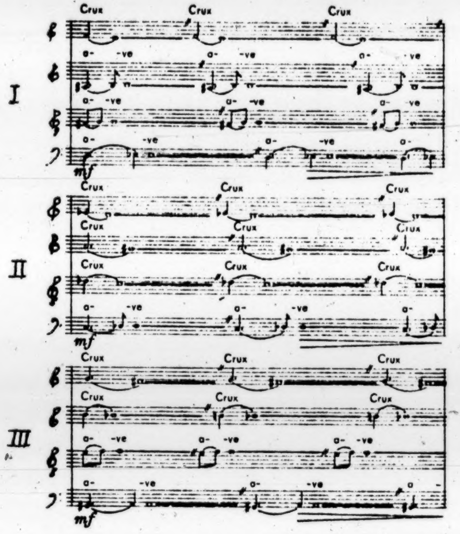
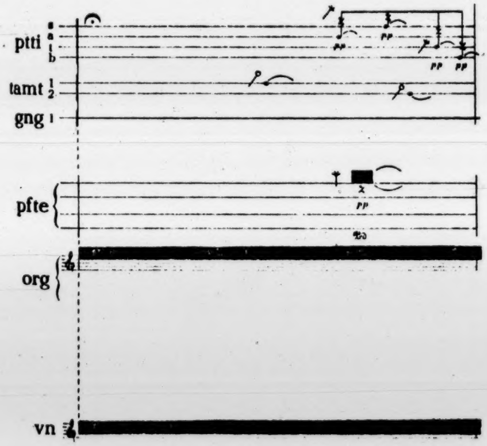
Example 24. Penderecki, St. Luke Passion, (a) 11/4, (b) 53/1

(a)


Crux
a- -ve
I
II
III
mf

(b) (orchestra)


ptti
tamt
gng
pfte
org
vn
pp

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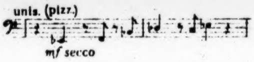
Example 25. Penderecki, *St. Luke Passion*, 81/5-6 (violoncello)



Form

The formal divisions of the work are established by the texts Penderecki employs, though the movement from one section to the next often occurs without interruption or break. Precise formal definitions in the *St. Luke Passion* are sometimes suggested by title (litany or passacaglia), sometimes demarcated by sonorous octaves (opening chorus), sometimes by successive hexachord and twelve-pitch content (Section Six), sometimes the result of shifting sound blocks rendered by the various families of instruments (Sections Five and Ten), and yet these are seldom indicative of classical closed forms, and a comparison with through-composed opera techniques (Wagner, R. Strauss, Puccini, Berg) is suggested.

A graph analysis of Sections One and Seven will make manifest the kind of formal structure with which Penderecki is dealing when the resulting shape is not determined primarily by shifting sound blocks.

SECTION ONE: 7/1 Octave G ("I") Row I | 12-tone cluster | Row II | 8/2 Row I (7 tones) |

8/3 Octave D ("V") 9/1 F♯-B cluster | 12 linear pitches | reciting tone on D |

9/5 *Stabat Mater* melodic fragment & minor seconds | 12-tone cluster 11/1 Octave A ("V/V") Row I (altered) | 12-tone cluster |

7-tone cluster | (A)

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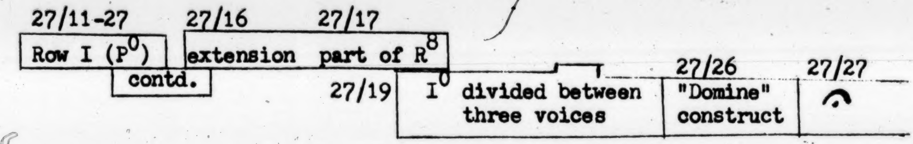
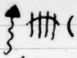
SECTION SEVEN:



Orchestral Texture

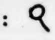
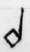
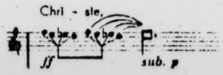
This work is scored for vast forces: narrator, three soloists, four choirs, and large orchestra. The orchestral texture often participates in the sound blocks mentioned before and in contrapuntal materials which determine the genus of resulting texture. Many special signs occur: ↑ ↓ (highest and lowest possible notes), (play between bridge and tailpiece on two strings),  (play between bridge and tailpiece an arpeggio on four strings), ≀ (a non-rhythmicized tremolo), _._._ (repetition of the whole group), >>>>>> (jarring sounds), ... (the quickest possible repetition of the note), ∾ (rhythmic values need not be strictly observed within the given section), 𝄲 (sharpen a quarter tone), 𝄰 (sharpen three quarter tones), ♭ (flatten a quarter tone), d (flatten three quarter tones), ◇ (flageolet tones), and ▬ (cluster). One should also note the sudden sff/p shifts in the orchestra at 19/8-12, the down-bow (accented) clusters at 21/3, string glissandi (56/1), and the switching off of the organ while a cluster is held on the manual at 53/3.

Choral Treatment

The tessitura of the choral writing, with the exception of patches in the Passacaglia and *Stabat Mater*, is conservative and not overly demanding. Melodic leaps in the choral parts are likewise ordinarily not very problematic for the singer and seldom span intervals larger than a tritone. Glissandi from one notated pitch to another and passages of thickly chromatic *a cappella* vocal writing (e.g., 62/7 ff.), however, present great difficulties to the singers, though never to the extent of those placed before the vocal soloists, who must span wide leaps, enter very high registers, and sing microtonal melodic phrases. The spatial separation of the choirs (specifically demanded by the composer) assists these groups to tune better and control their pitch changes as well as providing spatial visual and aural interest for the spectator/listener.

The only Gregorian chant suggestions apparent in this work are reciting tones (i.e., *recto tono* singing, as at 114/2-3) and the monophony at 111/11-12. Much of the choirs' melodic material is accounted for by the twelve-tone sets and the melodic minor second which is characteristic of Row I. Other sections, like the *Stabat Mater*, are freely composed.

The text treatment calls for speech choir (*quasi parlando*, *sussurando*, *fischio*, *raccontando*) as well as fragmentations and superimpositions of the text (e.g., pp. 92-93).

There is a large vocabulary of choral effects:  (mocking laughter, *sussurando* (whispering), *fischio* (whistling), *bocca chiusa*, glissandi, "sing on a vowel somewhere between *a* and *o*" (13/9-12), singing *bocca chiusa* "in jazz style" (23), held consonants (53/1),  (falsetto), (*quasi recitando*),  (clusters, 106/1), echo effects, and the forty-eight part chord at 105/8.

Theological Summary

St. Luke's Gospel stresses that salvation is for all men. It omits unnecessarily grotesque descriptions, encourages the individual Christian to be faithful daily (Luke 9:23), and reminds the reader constantly of the abundant forgiveness God grants the sinner. The work of Penderecki is, to some degree, specifically sectarian (Roman Catholic) because of its language (the Latin of the Vulgate) and the Latin texts which Penderecki inserts. The composer has declared his reverence of and love for the sacred Latin texts, but has also at times explained the significance of the Passion events in symbolic, moral/social, and martyrdom terminology.[16]

Yet Penderecki omits some of the elements by which Luke tries to encourage the individual Christian reader. He prefers fashioning a Christ-centered account to accepting the balanced Lucan account with its recognition both of God's victory and power and man's lamentable tendency towards failure and weakness. The composer tends to alter the catechesis potential of the text by relating Jesus to the "martyrs" of the Holocaust and other incarnations of the fiendishly inhuman in human history.[17]

In the final analysis, though Penderecki retains Luke's emphasis on suffering for the Gospel and on the power of Satan, the Christ and the Good News proclamation (kerygma) of Penderecki's Passion and those of St. Luke's Gospel are not one and the same. Because of inconsistencies and weaknesses in his text construction and a tendency to view Christ symbolically as a prototype of the unjustly slain victim, Penderecki's Passion is not simply the traditional Christian Gospel but is an expression of belief on Penderecki's part probably intended to implicitly counter the Nazi occupation and the Communist take-over of Poland and the totalitarian state's mocking of a transcendent, religious reality. In addition, one might see this political Gospel of Penderecki's as a logical consequence of his observing the Church quiet about rather than outspoken against Hitler and his regime. One might well expect to see in the Polish composer's work a more radical thrust than that found in the Pepping work. In this respect, Penderecki's position mirrors that of Bonhoeffer.

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[16] Bernard Jacobson, "and we quote," High Fidelity/Musical America, 18:1 (January, 1968), MA-20.

[17] Irving Lowens, "Report from Venezuela," American Choral Review (Special Issue), 11:2 (1969), 44.

Conclusion

Within the styles fostered by Penderecki--serial, aleatoric, cluster-oriented, etc.--there is coherency created, for example, by his reliance on three related twelve-tone sets which limit the pitch materials. Clusters and the vertical sonorities produced by contrapuntal linear materials determine much of the harmonic material. Very little of the musical material in the St. Luke Passion remains a puzzle after a careful analysis, and the work is dramatically effective even when the language of the text (Latin) is unintelligible to a listener without a libretto. It is, indeed, in this distinction between musical and dramatic response that many of Penderecki's critics have taken him to task. Gardner Read, for example, has expressed the feeling "that, in spite of his undoubted sincerity of purpose and mastery of means, the composer is endlessly rewriting the same piece."[18] The writer of this study finds that

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[18] Gardner Read, "Choral Music," Notes: The Quarterly Journal of the Music Library Association, 31:2 (December, 1974), 406.

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Penderecki's choral and orchestral effects, in the nature of dramatic gestures, seem to account for as much excitement and interest as do his musical structures, but this is a complex issue and is mentioned here only as an indication of critical disagreement over the work's ultimate merits.

Chapter 4

VARIATION III: MAX BAUMANN

Max Georg Baumann was born in Kronach (Oberfranken) on November 20, 1917. His first music teacher was his father, Georg Baumann; then followed studies in Halle and with Otto Dunkelberg in Passau. He studied composition and church music at the Staatliche Hochschule für Musik in Berlin. His teachers there were Konrad Friedrich Noetel and the well-known composers, Boris Blacher and Hugo Distler. In 1949, he became Dozent for theory and composition at the Hochschule. After a two year stay at the Stadttheater Stralsund, he returned to the Berlin Hochschule and was named professor in 1953. He has taught in the school music division since 1963 and also directed the Collegium Musicum. He lives presently in Berlin-Wannsee.

Professor Baumann wrote his Passion, Op. 63 ("nach Texten der heiligen Schrift und der Liturgie für Soli, Chor, Sprech-Chor und Orchester") during 1959. Sirius Verlag (the work is now handled by Heinrichshofen Verlag, Wilhelmshaven) published it the following year, and the first performance took place during the "Musik der Gegenwart" Konzertreihe des Senders Freies Berlin ("'Contemporary Music' Concert Series of Radio Free Berlin") on April 13, 1960. Msgr. Dr. Karl Forster, a very close personal friend of the composer and the musician to whom the Passion was dedicated in honor of his twenty-fifth anniversary as conductor, led the performance. The work was highly lauded at the Church Music Congress in Cologne in June, 1961.

The six sections of the work are entitled:

1. Einzug (pp. 2-18)
   Antiphon (pp. 19-35)
2. Abendmahl (pp. 36-48; "Tantum ergo," pp. 43-48)
3. Gethsemani (pp. 48-56)
4. Pilatus (pp. 56-90)
   Arie der Claudia (pp. 62-63
4a. Hymnus: "Stabat Mater" (pp. 84-90)
5. Golgatha (pp. 90-127)
5a. Interludium (pp. 128-131)
6. Agnus Dei (pp. 131-139)

(All score references are to the vocal score of the Passion).

The score calls for speaker (Christ), soprano and baritone soloists, mixed chorus, speaking choir, three flutes (two doubling on piccolo), alto flute, two trumpets in C, two pianos (second also playing celesta), harp, four timpani, and various percussion instruments. The work lasts about eighty-five minutes.

The composer wrote the first two parts in Berlin; the rest, in Cell Twelve at Maria Laach, a cloister to which the composer traveled and in which he followed the daily prayer schedule and received much spiritual and musical/liturgical guidance from Pater Urbanus Bomm.

The composer attests that he deliberately set out to write an "anti-Bach" Passion, that is, one that does not use Bach's works as models nor as starting points. This accounts, for example, for the scarcity of melodic counterpoint in the writing and for the relatively uncontemplative character of Baumann's work.

Pitch Organization

Baumann set out to compose a peculiarly Catholic musical statement. One of the elements that especially contributes to this aim is the incorporation of Gregorian chants and chant-like melodic writing. He sets the first verse of the "Pange Lingua" with its Gregorian melody kept

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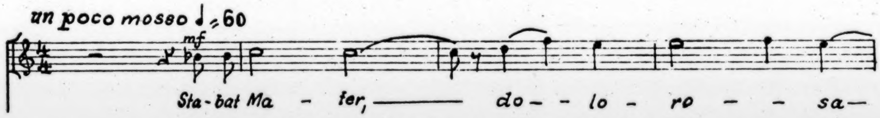
intact (though the final two verses of this hymn, often set separately as the "Tantum Ergo," are set very freely). Both the Interludium and the "Agnus Dei" use a chant from Mass XII from the Liber Usualis (the "Agnus Dei" from the Missa "Pater cuncta").[19] An example of chant-inspired writing for the solo voice may be seen at 85/12-15 (Example 26).

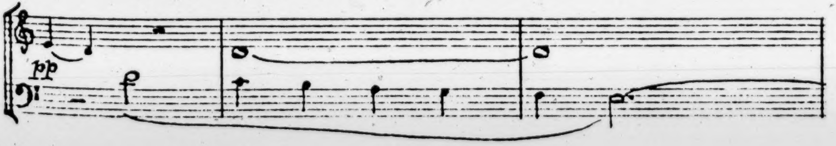
Example 26. Baumann, Passion, 85/12-15 (soprano solo)



In keeping with the Gregorian influence, with Baumann's Catholic emphasis, and with his hearkening back to ancient images (chant, Urinstrumente,[20] etc.), modal writing is also very much in character. Dorian, Phrygian, Lydian, and Locrian units (the latter might also justifiably be analyzed as Phrygian) may be cited (Example 27).

Example 27. Baumann, Passion, (a) 125/5-7, (b) 69/9, (c) 26/2-3, and (d) 68/7

(a) (Klavier part), Dorian



(Continued on next page)

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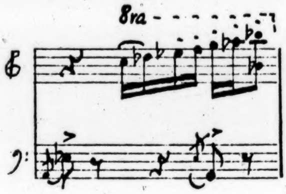
[19] The Liber Usualis, ed. the Benedictines of Solesmes (Tournai, Belgium: Desclee Company, 1959), p. 50.

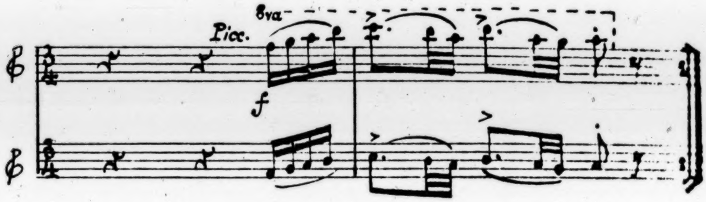
[20] Baumann wishes us to hear in his instrumentarium not the "early music" of the fourteenth, fifteenth, etc., centuries, but the sounds of, for example, a Roman army during the life span of Jesus Christ.

(Example 27 continued from preceding page)

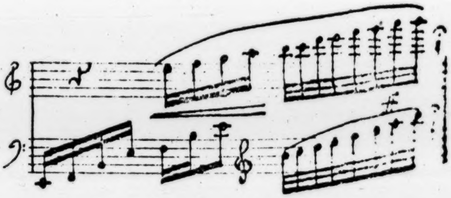
(b) (Klavier part), Phrygian



(c) (Klavier part), Lydian



(d) (Klavier part), Locrian



Baumann acknowledges a Verdian influence on the writing of the "Arie der Claudia."[21] A Hindemith influence can be detected in the quartal and quintal melodic writing. Even a certain awareness of serialism as an all but submerged backdrop is in evidence, though the twelve tones are never used in this work as a foundational row or set.

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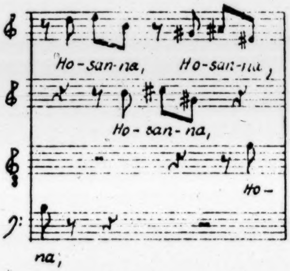
[21] The theatrical nature of the vocal writing, the dramatically wide ascending leaps, and the exotic scoring (flutes, harp, piano) recall the Aida "Nile scene."

Harmony

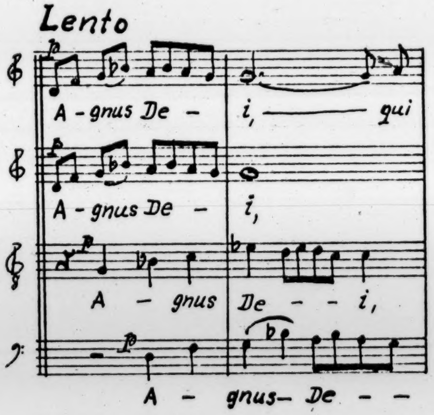
A. Counterpoint and Pedal Point

Contrapuntal techniques are indeed in evidence, but extended melodic imitation is comparatively rare. Several cases of stretto may also be seen (Example 28), an augmentation canon presents itself (Example 29), and many rhythm canons (which will be discussed below) are devised.

Example 28. Baumann, Passion, 7/3 (mixed choir)


Ho-san-na, Ho-san-na,
Ho-san-na,
Ho-
na,

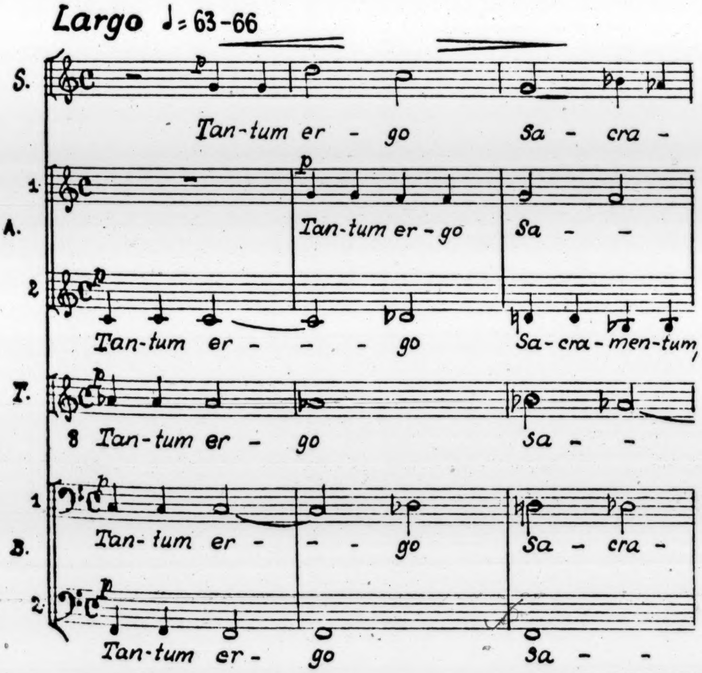
Example 29. Baumann, Passion, 137/8-9 (mixed choir)


Lento
A-gnus De-i, qui
A-gnus De-i,
A-gnus De-i,
A-gnus-De-

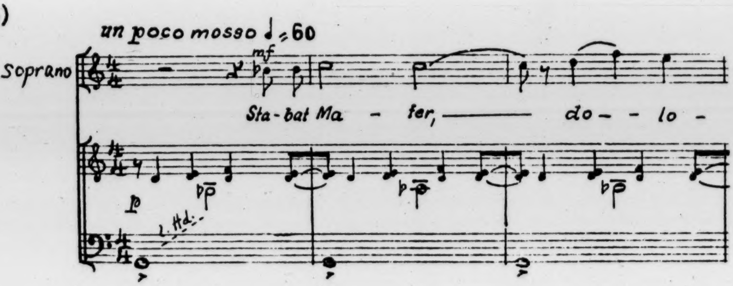
Baumann's experience in writing for organ and his exposure to church music, especially to Bach's, as well as to the music of Wagner, is witnessed in the frequency of pedal point in the various voices (Example 30).

Example 30. Baumann, Passion, (a) 43/4-6, (b) 85/12-14

(a)


Largo ♩= 63-66
S.
Tan-tum er - go Sa - cra -
1
A.
Tan-tum er - go Sa - -
2
Tan-tum er - - - - go Sa-cra-men-tum,
T.
8 Tan-tum er - go Sa - -
1
B.
Tan-tum er - - - go Sa - cra -
2
Tan-tum er - go Sa - -
p

(b)


un poco mosso ♩= 60
Soprano
mf
Sta-bat Ma - ter, ——— do - - lo -
p
l. Hd.

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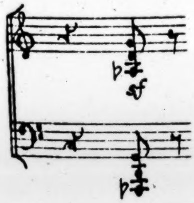
B. Interval Associations

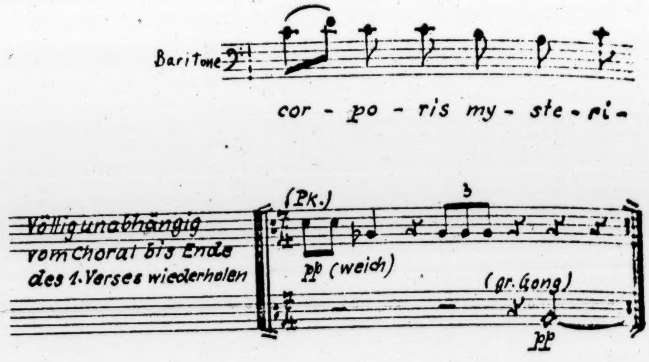
The tritone is given a prominent place in this score. It functions both as the symbolic "diabolus" and as a means of evasion of functional relationships in harmonic progressions (Example 31).

Example 31. Baumann, Passion, (a) 15/1, (b) 40/2, and (c) 53/13

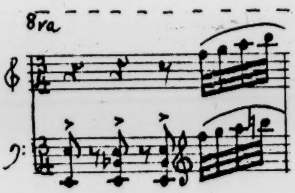
(a) (Klavier part)



(b)

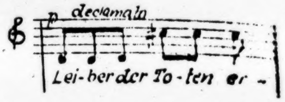

Baritone
cor - po - ris my - ste - ri -
(Pk.)
3
Völligunabhängig vom Choral bis Ende des 1. Verses wiederholen
pp (weich)
(gr. Gong)
pp

(c)

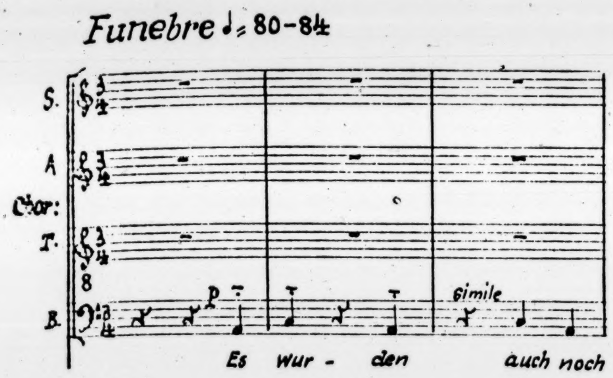


Minor thirds and major sevenths are frequent, the latter also carrying symbolic content as messengers of "fulfillment" (e.g., of prophecy) (Example 32). The greater part of the Golgatha scene, in fact, is a tenacious development of a minor third melodic motif (Example 33).

Example 32. Baumann, Passion, 122/4 (choir soprano)



Example 33. Baumann, Passion, 91/1-3 (choir bass)



C. Chords

An "anchor chord" acts as a reference sonority[22] in several sections (Example 34), and chord streams occur several times, usually sounding more archaic than impressionistic (Example 35).

---

[22] This replaces the return of a functional tonic sonority in this non-functional context by affording a sense of unity by inserting a blatantly static reference point among the various chord changes.

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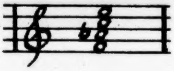
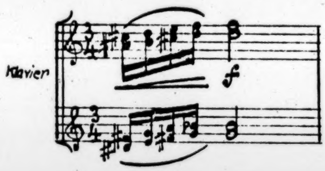
Example 34. Baumann, Passion ("anchor chord"), cf. 27/5 ff., 39/7 ff., 43/2-3, etc.

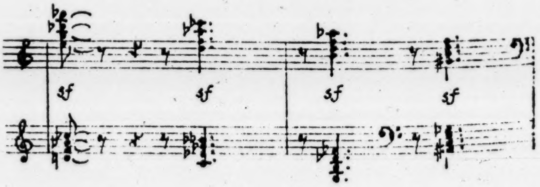


Example 35. Baumann, Passion, 50/1



Diminished seventh chords are very abundant and hearken back to the fondness on Baumann's part of the interval of the minor third (Example 36).

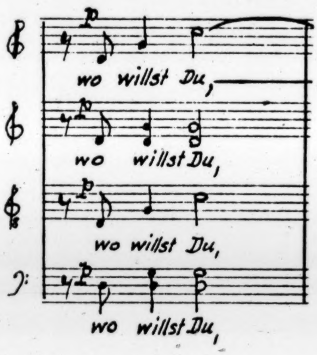
Example 36. Baumann, Passion, 6/2-3 (Klavier part)



Melodic quartal and quintal writing and a parallel harmonic practice manifest the influences of Distler, Hindemith, and Blacher (Example 37).

The harmonic fiber of the score might be termed pandiatonic or panchromatic in order to stress the lack of functional harmonic relationships and the composer's dependence upon other strategems (ritornelli, reference sonorities, rhythmic and melodic canons) for unification of the macro-structures.

Example 37. Baumann, Passion, 36/8 (mixed choir)

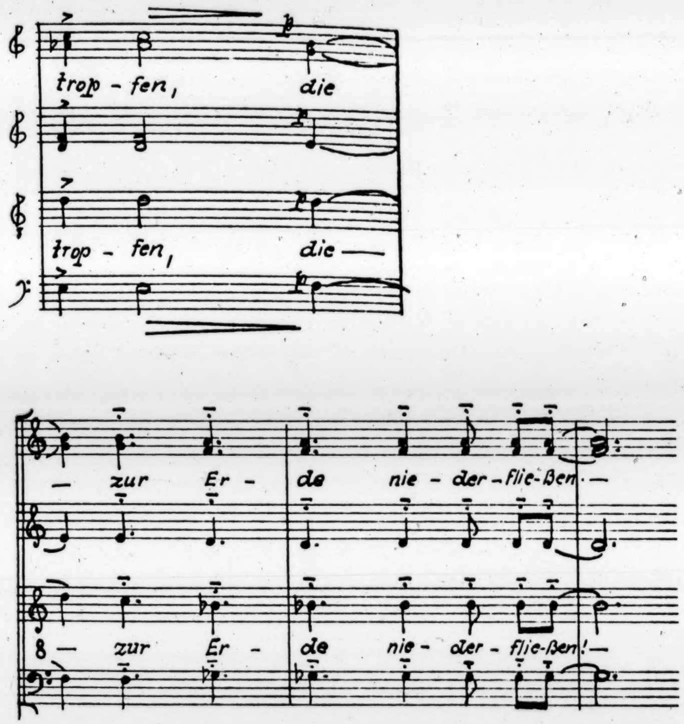


Rhythm

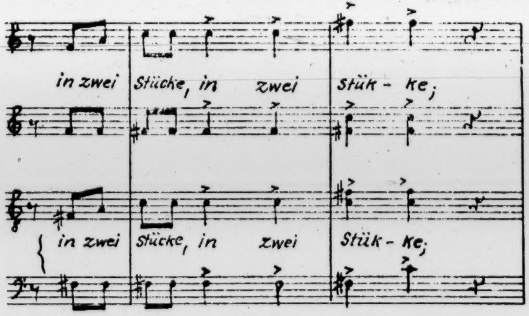
A. Hemiola

Rhythmic developments are at least as important to the composer of this Passion as are melodic ones. One might even argue that the preponderance of rhythmic emphasis testifies to the "anti-Bach" modernity of the score. Baumann's hemiola passages belie a modern and spatial, rather than Brahmsian and metric, approach to time-control (Example 38). At times, however, the rhythmic outcome is still a very Brahms-like retarding or halting of flowing horizontal motion (Example 39).

Example 38. Baumann, Passion, 52/3-6 (mixed choir)


trop - fen, die
trop - fen, die —
— zur Er - de nie - der - flie-ßen —
8 — zur Er - de nie - der - flie-ßen! —

Example 39. Baumann, Passion, 115/2-4 (mixed choir)


in zwei Stücke, in zwei Stük - ke;
in zwei Stücke, in zwei Stük - ke;

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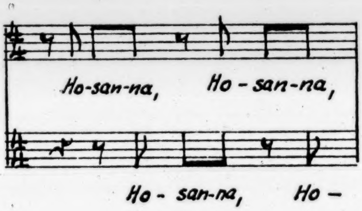
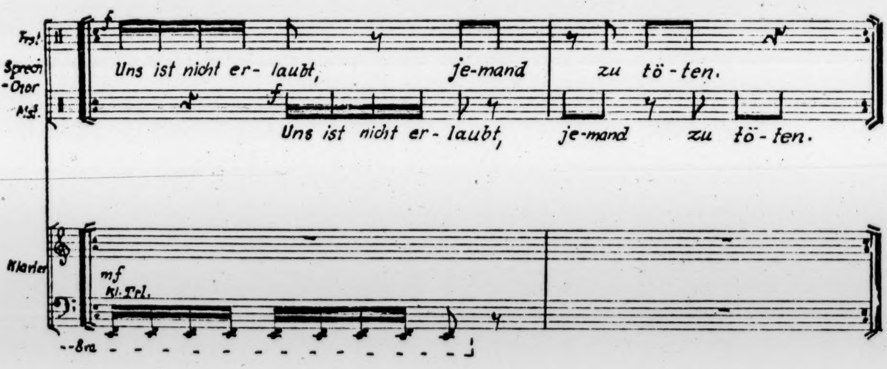
B. Rhythm Canons

The frequency of rhythm canons (canonic treatment of an unpitched rhythmic phrase), as well as of melodic canonic and imitative procedures, testifies to Baumann's generation as post-Webern in its directions and derivations. Though there are previous examples of compositionally interesting rhythmic devices (much as the rhythmic ostinato at 15/3-18/2; see Example 40), the first example of an authentic rhythm canon comes at 59/4-60/1 (Example 41).

Example 40. Baumann, Passion, 15/3 (Sprech-Chor)


Ho-san-na, Ho-san-na,
Ho-san-na, Ho –

Example 41. Baumann, Passion, 59/4-60/2


Sprech-Chor
f
Uns ist nicht er- laubt, je-mand zu tö-ten.
f
Uns ist nicht er- laubt, je-mand zu tö-ten.
Klavier
mf
Kl.Trl.
8va

(Continued on next page)

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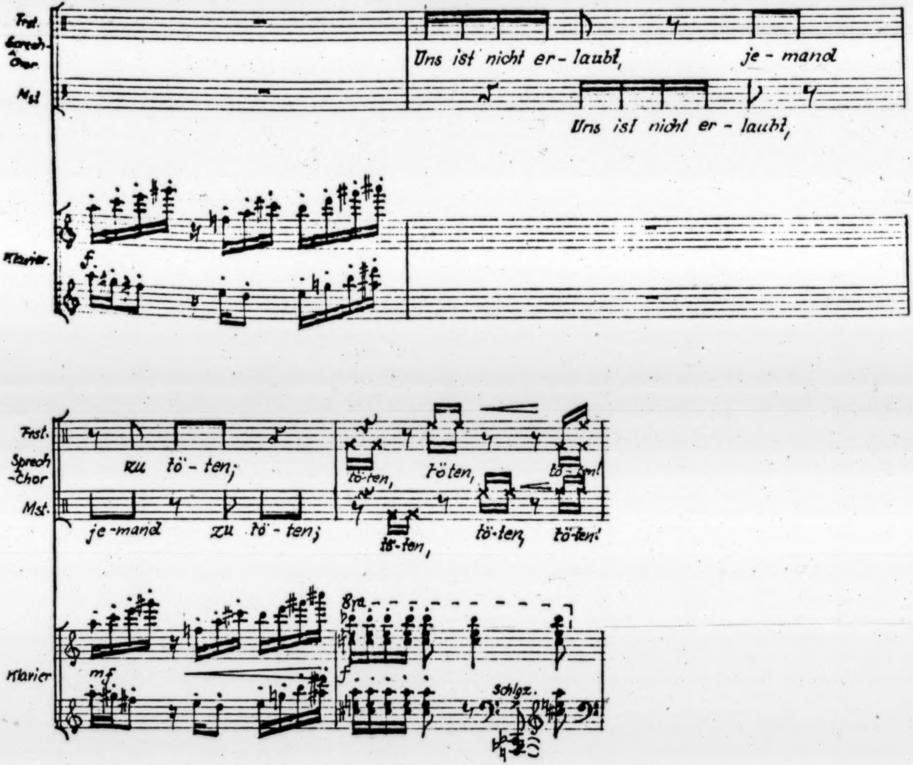
(Example 41 continued from preceding page)


Frst.
Sprech-Chor
Mst.
Uns ist nicht er - laubt,
je - mand
Uns ist nicht er - laubt,
Klavier
f
zu tö - ten;
je-mand
zu tö - ten;
tö-ten,
töten,
tö-ten!
tö-ten,
tö-ten,
tö-ten!
8va
mf
schlgz.

A double rhythm canon occurs at 70/6-72/3 (Example 42).

The influences on Baumann's rhythmic practice may be found primarily in middle-Stravinsky neoclassicism. This label characterizes the identity of much of the substance of other parameters (instrumentation, melody, etc.) as well. The rhythmic clarity of Haydn is called forth by Baumann in his own clear and direct accents; syncopations are often delineated by marcato indications; elsewhere, the natural heavy/light beat character of the meters is observed.

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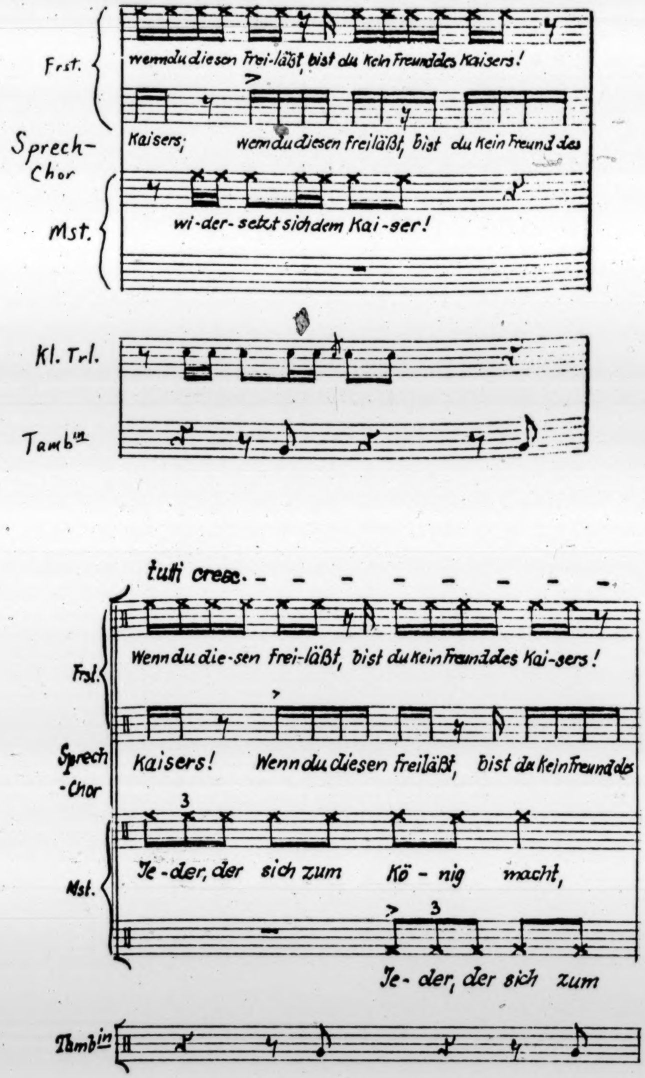
Example 42. Baumann, Passion, 70/7-71/1 (Sprech-Chor)

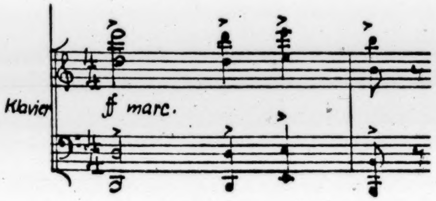

Frst.
wenn du diesen Frei-läßt, bist du kein Freund des Kaisers!
Kaisers; wenn du diesen freiläßt, bist du kein Freund des
Sprech-Chor
Mst.
wi-der-setzt sich dem Kai-ser!
Kl. Trl.
Tamb^in
tutti cresc.
Frst.
Wenn du die-sen frei-läßt, bist du kein Freund des Kai-sers!
Kaisers! Wenn du diesen freiläßt, bist du kein Freund des
Sprech-Chor
Mst.
3
Je-der, der sich zum Kö-nig macht,
3
Je-der, der sich zum
Tamb^in

Forms and Unifying Techniques

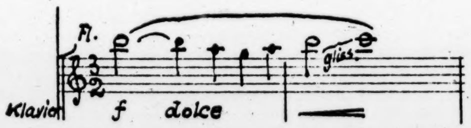
Melodic figures that have the character of both ritornello (melodic phrases which return in the course of a movement and have structural significance) and leitmotif are found in the score and help to provide unifying reference points and quasi-recapitulation segments (Example 43).

Example 43. Baumann, Passion, (a) 2/1-2, (b) 84/8-9, (c) 91/10, and (d) 36/1-2

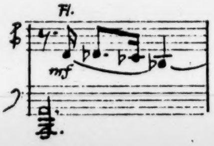
(a)


Klavier
ff marc.

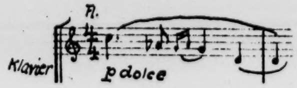
(b)


Fl.
Klavier
f dolce
gliss.

(c) (Klavier part)



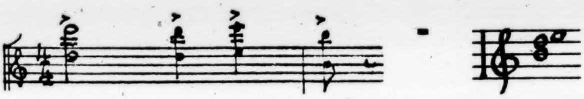
(d)


Fl.
Klavier
p dolce

The compositional exploitation of the minor third was previously seen to be of prime significance in the Golgatha movement. It is a kernel out of which the greater part of that movement is extended. Canonic practice has also been briefly discussed above and accounts for the overall unity of several sections of the work.

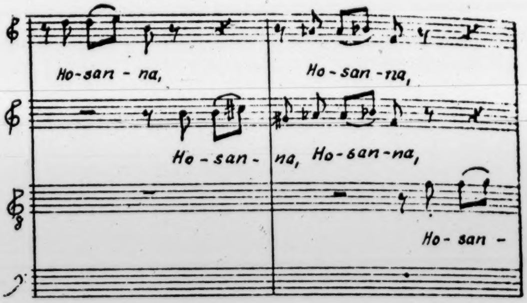
Motivic development is also important to the development and unification of Baumann's forms. If the brief melodic motif with which the work opens is sounded vertically, a cluster with perfect fourth and minor third is heard (Example 44).

Example 44. Baumann, Passion, 2/1-2



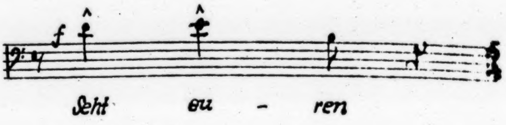
The motivic imitation-passage starting at 6/2 is clearly derived from this material (Example 45).

Example 45. Baumann, Passion, 6/2-3 (mixed choir)



The same material reoccurs at 77/2-79/1. In this latter instance, the proclamation of the motif-unit in the bass at 78/2 is augmented by the solo baritone (Pilatus) on the syncope beats (Example 46).

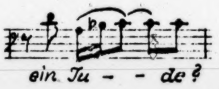
Example 46. Baumann, Passion, 78/2 (baritone solo)



The sopranos sing (dolce) a retrograde form of this motif at 10/1-2, and the flute works with the same intervallic material at 11/3-4.

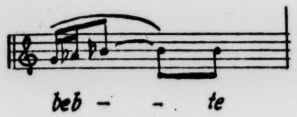
A sixteenth-note motif associated with Pilatus is first sung by him at 60/8 and will serve as additional evidence of Baumann's developmental, formal procedures (Example 47).

Example 47. Baumann, Passion, 60/8 (baritone solo)



Pilate's question, "Was ist Wahrheit?", augments the time values of these same pitches. The pianos echo Pilate's singing of this motif (82/1) at 82/2, and the choir altos and basses sound it once again at 118/1 (Example 48).

Example 48. Baumann, Passion, 118/1 (choir alto)



Finally, the choir cadence at 84/6-7 on "Kreuzigung" is both a direct textual clarification of the consequences of the hearing before

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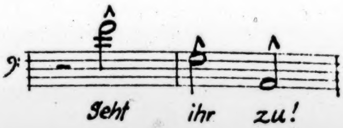
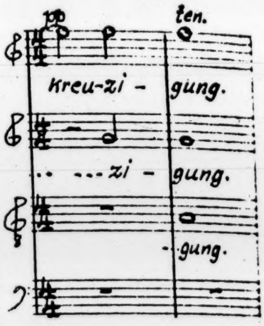
Pilate when he disclaims responsibility (82/4-5, "Seht ihr zu!") and a musical re-utilization of the pitch material of Pilate's two descending leaps of a seventh at 82/4-5 (Example 49). The flutes sound these pitches vertically at 82/5-6, just as the voices extend them at 84/7.

Example 49. Baumann, Passion, (a) 82/4-5, (b) 84/6-7

(a) (baritone solo)



(b) (mixed choir)



Orchestral Texture

The composer avowedly aimed at exploiting the timbres of Urinstrumente (see discussion on p. 44) by employing trumpets, flutes, harp, and percussion. He was especially looking towards those instruments which one might have heard at the time of the historical events in the libretto (first century A.D.). The use of Gregorian chant implies likewise a return to the beginnings of Western music, and the human voice

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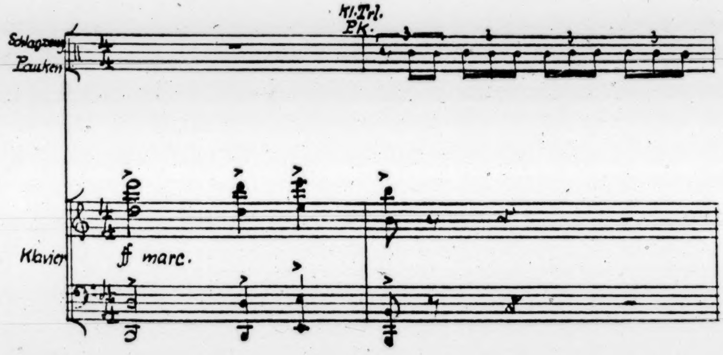
is, of course, THE Urinstrument par excellence. The addition of two pianos serves to give harmonic and rhythmic support.

A character of military strength and even a militant and systematic power emphasis is strongly audible in the score. The opening measures, though specifically dealing with the Palm Sunday procession scene, could as well accompany a tableau treating the entrance of a Roman imperial army (Example 50).

Example 50. Baumann, Passion, 2/1-2



These comments point again to the work's anti-Bach leaning. The compassion of a believing audience is not sought so much as the involvement of the public with the harshness and inhumanity in the various episodes and the plight of the lonely and faithful Suffering Servant, Jesus Christ. Unlike Bach, Baumann brings no traditional associations to his choice of instruments and voices other than those already mentioned.

Baumann's interest in rhythm, attested to by his love of rhythm canons, is also evident in the march (in three-four time!) during the Antiphon, "Gloria Laus et Honor," during which the following rhythm is insistently set forth by the snare drum (Example 51):

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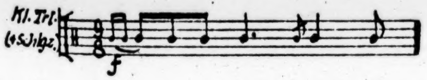
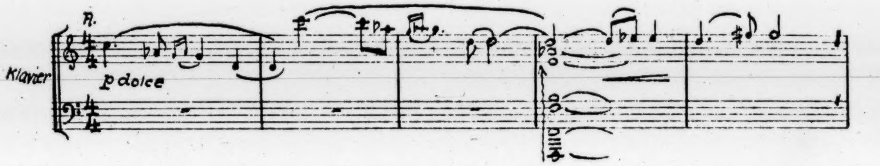
Example 51. Baumann, Passion, 25/4


Kl. Trl.
(+S.Jlgz.)
f

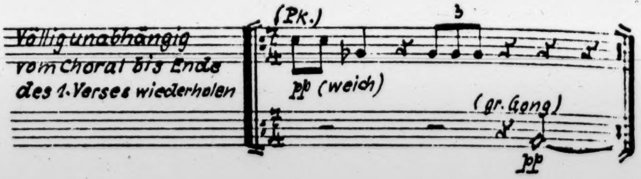
An exotic atmosphere is provided at the beginning of the Last Supper scene by the two solo flutes in conjunction with harmonic support from the harp (Example 52).

Example 52. Baumann, Passion, 36/1-5


Fl.
Klavier
p dolce

During the Gregorian chant version of the first verse of the "Pange Lingua," the timpani and gong play this repeated phrase (note the foreboding augmented fourth) independently of the rhythm of the chant phrases (Example 53).

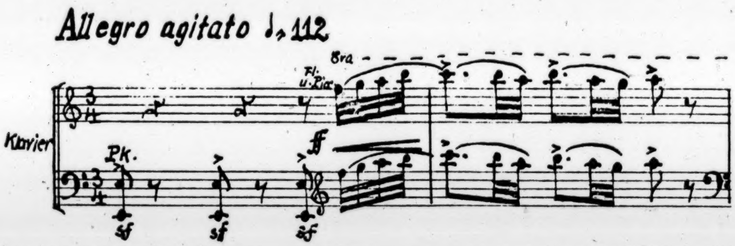
Example 53. Baumann, Passion, 40/2


Völlig unabhängig vom Choral bis Ende des 1. Verses wiederholen
(Pk.)
3
pp (weich)
(gr. Gong)
pp

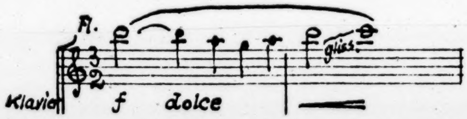
Similar material emphatically heightens the dramatic impact of the third scene, Gethsemani.

The arrival of the betrayer and his colleagues is ushered in by a figure involving timpani, flutes, trumpets, and percussion (Example 54). An "exotic" flute ritornello opens the plaintive "Stabat Mater" (Example 55).

Example 54. Baumann, Passion, 53/5-6


Allegro agitato ♩= 112
8va
Fl. u. Picc.
Klavier
Pk.
ff
sf
sf
sf

Example 55. Baumann, Passion, 84/8-9


Fl.
Klavier
gliss.
f dolce

An Interludium, supplying Grabmusik after the death of Jesus Christ, is purely instrumental and contains a canon for the rather unlikely combination of trumpet and flute.

Lastly, the timpani joins in a point of imitation during the "Agnus Dei" (Example 56).

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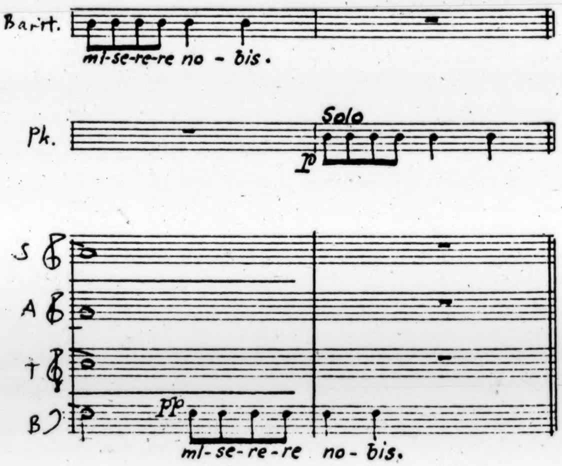
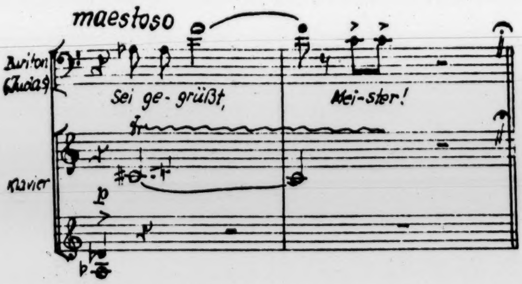
Example 56. Baumann, Passion, 135/7-8 (baritone solo, mixed choir, timpani)


Barit.
mi-se-re-re no - bis.
Solo
Pk.
p
S
A
T
B
pp
mi-se-re-re no-bis.

Vocal and Choral Treatment

Personality characterisation by the solo voices is undertaken at 55/1-2 where Judas greets the "Master" and at the same time hands him over to the "enemy" (Example 57).

Example 57. Baumann, Passion, 55/1-2


maestoso
Bariton (Judas)
Sei ge- grüßt,
Mei-ster!
tr
Klavier
p

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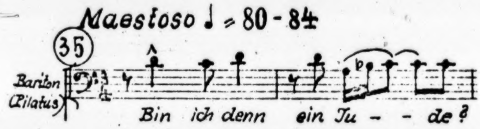
Jewish cantillation-like inflections of speech are to be heard at 56/4-7, 60/3-6, and, especially, at 60/7-8, where such spirited dialect is most in evidence (Example 58).

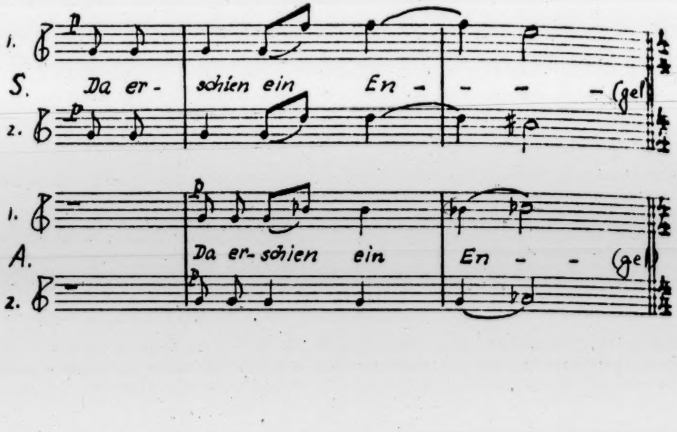
Example 58. Baumann, Passion, 60/7-8 (baritone solo)


Maestoso ♩ = 80 - 84
35
Bariton
(Pilatus)
Bin ich denn ein Ju - - de?

Baumann's choral writing is always practical. The moderate tessitura and moderate vocal demands place the work within the powers of the average concert choir or the experienced church choir. One needs, of course, the additional speech choir.

Tone painting implications are encountered with considerable frequency, as at the appearance of an angel from heaven (depicted by ascending leaps in the women's voices) (Example 60).

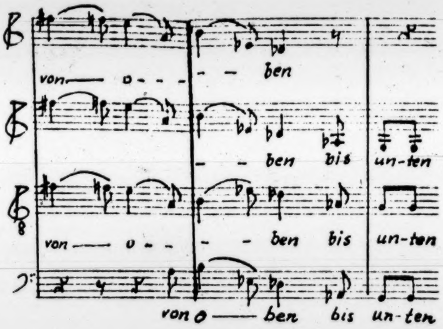
Example 60. Baumann, Passion, 50/2-4 (choir, women's voices)


1.
S.
Da er- schien ein En - - - - (gel)
2.
1.
A.
Da er- schien ein En - - (gel)
2.

There is a kind of anti-"tone painting" effect at 110/5-6, where the "loud shout" of Christ ("Eli, Eli, lama sabachthani") is followed by the choir's singing "mit lauter Stimme" (i.e., "with a loud voice") subito pianissimo, probably to reflect the astonished reaction of the commentating chorus to the words of the crucified.

The rending of the temple curtain in two, *from top to bottom*, is musically depicted by the wide-leaping, descending vocal lines at 112/4-113/2 and 114/2-115/1 (Example 61).

Example 61. Baumann, *Passion*, 112/4-113/1 (mixed choir)



Superimposition of two text units against one another may be seen at 92/7 ff. and, more clearly and dramatically, at 116/4 ff.

At the death of Christ, the divided chorus sings a sustained cluster containing all the tones of a Dorian scale as a "backdrop" to the words of Christ and of the centurion.

Theological Considerations

A. Roman Catholic Setting

The libretto of the *Passion* is a *summa passionis* and derives not only from the various Gospel accounts, but also from various Bible trans-

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lations. Baumann's grip on the texts is sure and uniquely Catholic. The inclusion of such "Catholic" hymns as the "Stabat Mater," the "Pange Lingua," and the Antiphon, "Gloria, Laus et Honor," points this out markedly. Contrasting with the implicit intention of the Bach Passionen, Baumann wished to reach the disbeliever as well as the believer. Baumann's deliberate anti-Bach approach has already been noted. In the Abendmahl scene, the composer stresses the sacramental nature of the Eucharistic celebration and thereby again manifests his Catholic viewpoint.

B. The Christus Role

Baumann treats the Christus in a unique manner. The opening words of Christ are presented along with the stage directions, "immer leise und sanft, aber eindringlich." This Christus sings no recitatives nor arias, but speaks throughout as befits John's description of him at the beginning of his Gospel as "the Word" (John I:1).

C. Symbolism and Implicit Proclamations

As has already been seen in reference to the tritone, there is a conscious utilization of number symbolism. One could perhaps view the major seventh of the "Trinket alle" sonority (39/8) as a symbolic commentary on the fulfillment, expressed by the number seven, Christ mentioned in speaking of the eschatological banquet in his Father's kingdom (Luke 22:17-18). To a Roman Catholic, the "Pange Lingua"-"Tantum Ergo" complex has an additional, paraliturgical connotation. It is sung during the service of Benediction, a ritual during which a "reserved" (i.e., a not yet consumed; preserved) consecrated host is venerated and displayed in a monstrance. Baumann's setting of this text ends with the same major seventh of "Trinket alle"; the New Covenant is fulfilled and appropriately witnessed by the Lord's steadfast Eucharistic presence and continual nourishment of the believer.

In the *Pilatus* scene, the fickleness of the crowd that on one day praises David's son and on another cries for his death is illustrated by the re-utilization of the "Hosanna" music from the *Einzug*. Baumann has a good point to make, even if his case is not so obviously substantiated by the scriptural account; he wants man to be on guard against those Hitlerian "prophets" who would turn him into a blind and conscienceless mob agent. Though both Pepping and Baumann spent the war years in Germany, only Baumann's *Passion* makes a special point for the modern listener of resisting anti-Christian "bandwagon" political policy.

After the death of the Christ, an instrumental *Interludium* is played as a kind of funeral music (*Grabmusik*) for the deceased. It weaves itself both out of the "Stabat Mater" ritornello theme and the Twelfth Mass "Agnus Dei" theme. Perhaps these two actually similate question and answer types. The first expresses faith in spite of trial and agony; the second prays to the victorious Lamb for forgiveness and mercy. Victory is seen snatched from the hands of violent death and given to a crucified "mortal."

The centurion had identified the dead man generically as "God's son." In the closing *Agnus Dei*, the voice of the Church identifies him as the Paschal Lamb who has power over heaven and earth, over sin and over death. The praying Christian community utters the last words in this *Passion*. In faith, the members of that community beg forgiveness for their personal sinful lives which have necessitated a redemption at so great a price. All men, including the Christian, have participated in the crucifixion through sin; they now participate in redemption by

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faith and loving service to the Father in the power of the Spirit whom the Son "handed over" at his own glorification.

Conclusion

Baumann's Passion does not attempt to hide its Roman Catholic garb and is an avowedly anti-Bach proclamation of the Gospel pericopes. The part of Christ is spoken, thus constrasting with the treatment Bach gives that role, and the handling of episodes is streamlined for dramatic impact. Number symbolism and some associative values of the tritone are incorporated to add a level of esoteric signification. The resulting effect is concise, direct, and in line with the composer's intentions to meet the nonbeliever as well as the believer.

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Chapter 5

VARIATION IV: FRANK MARTIN

Frank Martin was born in Geneva, Switzerland, on September 15, 1890, and died in Naarden, Holland (near Amsterdam), where he had resided since 1956, on November 21, 1974. He was the tenth and last child of a Protestant pastor and had resided at various times during his life in Geneva, Zurich, Rome, Paris, Amsterdam, and, finally, Naarden.

His discovery of his own style as a composer came late. He was forty years old, for example, when he first approached the study of serialism, a technique whose idiom was to be of considerable impact on his mature style. One lasting musical influence on his life was a performance of Bach's Matthäus Passion which Martin heard when he was not yet a teenager. He frequently recalled this experience in the years to come as a major turning point. The other major influences were the music of Haydn, Franck, Debussy, and Schoenberg. Chopin, Schumann, Wagner, Mussorgsky, Monteverdi (the declamation styles of these latter two), Berg, Ravel, Bartok, jazz, and work from 1928 to 1938 with Emile Jaques-Dalcroze on rhythmic theory are indisputable secondary, supplemental influences.

As mentioned above, Bach's compositions work a considerable influence on Martin's stylistic development. Frequent pedal point, the bass line influence of the "Air" from the Orchestral Suite in D Major (compare 52/6 ff. in Golgotha), and the use of an alto solo with choir response (cf. Matthäus Passion, "Ach nun ist mein Jesus hin!") at the

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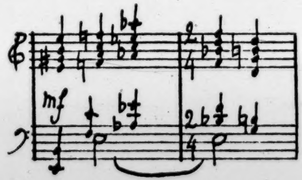
beginning of Part II of *Golgotha* all speak of the German master's influence.

Martin's melodic adaptation of Schoenberg's serialism led him not into classic serialism, but rather into an arena where he could seek and find his own style. He sought to balance functional harmonic practice with the methodical chromatic directions inaugurated by Schoenberg. Schoenberg's influence on Martin is strong but highly adapted. While this adaptation amounted to more than a mere expansion of chromatic complexity, development strategies and concentration on serialism as a nigh-total method are absent. Martin's tastes and temperament were too bound to functional tonality to allow of something which to him was as apparently chaotic and nondirectional as atonality or a chromaticism in which each pitch class has equal worth and value within the system. The twelve tones do appear often within running bass lines which happen to include the twelve as a result of sequential treatment of a pitch series.

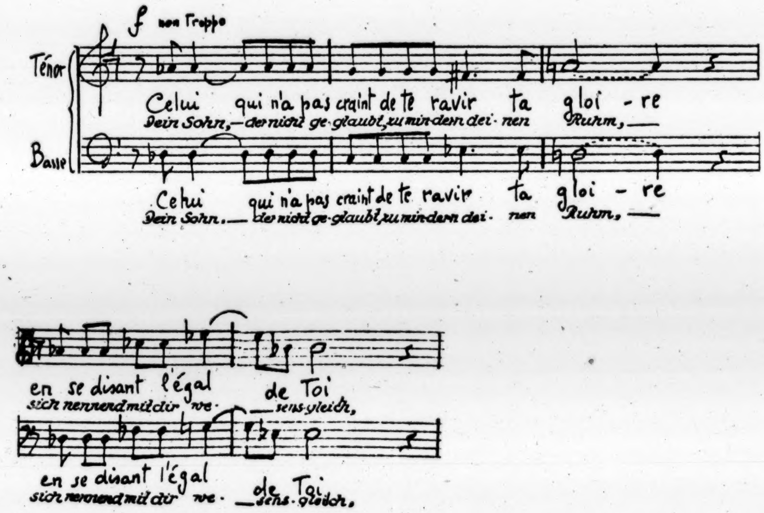
Parallelism (fourths, fifths, triads) betrays a direct link to Debussy and French Impressionism (Example 62).

Example 62. Martin, *Golgotha*, 214/4-5 (accompaniment)



A certain archaic aura is evoked by Martin's employment of parallel open fifths. Though such a sonority hearkens back to the early, medieval organum style, Martin discounts any such direct influence and designates the text as prime determining element in his choice of specific musical techniques (Example 63).[23]

Example 63. Martin, Golgotha, 4/5-5/1 (voices only)


f non Troppo
Ténor
Basse
Celui qui n'a pas craint de te ravir ta gloi - re
Dein Sohn, — der nicht ge-glaubt, zu mindern dei-nen Ruhm, —
en se disant l'égal de Toi
sich nennend mit dir we- sens-gleich.

Finally, César Franck's influence is heard in certain harmonic progressions and major-minor shifts as well as in a relatively infrequent "melodic expansion."

Golgotha

Work on Golgotha began in 1945. The oratorio was completed in Amsterdam on June 8, 1948 (Part I bears the completion date, "5 Janvier 1946"); publication came in 1949; and the first performance was given in Geneva under the direction of Samuel Baud-Bovy on April 29, 1949. An indication in the score specifies the length of the first part as forty-five minutes, and of the second part, forty minutes. The instruments called for in the full score (two volumes, Universal Edition, available on rental from Theodore Presser, 321 pages) is large:

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[23] Unless otherwise noted, statements of the composer are culled from a personal interview with the composer; see details in the Preface.

2 flutes (2° piccolo)
2 hautbois (1° hautbois d'amour ad lib.
    2° Cor Anglais)
2 clarinettes si-flat (2° petite cl. mi-flat)
2 bassons
4 cors (en fa)
2 trompettes (en ut)
3 trombones
piano
timbales
batteries
cordes
orgue

The titles of the sections are as follows:

I: No. 1 (Père! Père!) (vocal score, pp. 1-18)
No. 2, Les Rameaux (pp. 19-41)
No. 3, Le Discours au Temple (pp. 42-62)
No. 4, La Sainte Cène (pp. 63-71)
No. 5, Géthsémané (pp. 72-95)
II: No. 6 (Que dirai je?) (pp. 96-109)
No. 7, Jésus devant le Sanhédrin (pp. 110-150)
No. 8, Jésus devant Pilate (pp. 151-174)
No. 9, Le Calvaire (pp. 175-191)
No. 10 (O mort!) (pp. 192-225)

Martin's description of the original incentive which prompted him to write such a work is both a confession and an apologia.[24] Martin had attended an exhibition of Rembrandt's etchings in 1945 and was particularly struck by a set of three views of Calvary under the general title, "The Three Crosses."[25] He decided at once to treat the subject musically. He soon realized that such a work must assume oratorio dimensions and

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[24] Martin's French may be read in the *Schweizerische Musikzeitung*, 90:5 (May 1, 1950), 205-206; a German explanation is given in Rudolf Klein, *Frank Martin*: sein Leben und Werk (Wien: Verlag Österreichische Musikzeitschrift, 1960), pp. 46-48.

[25] A brief, but interesting, discussion of these etchings may be found in J.P. Filedt Kok's *Rembrandt*: Etchings and Drawings in the

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also that, to fashion a satisfactorily coherent musical form, additional texts in the character of lyrical commentary would have to be added to the Gospel narrative. The closer he approached the scope and direction of J.S. Bach, the more he needed to justify for himself undertaking such a massive and responsible task. Culturally, each age has the right to express anew the significance of the suffering Christ who conquers death. Martin decided to simply re-present the sacred drama, emphasizing the divine person of Christ rather than calling for a Bachian verbal response from the congregation/audience in the form of chorale singing.

For his above-mentioned commentary texts, Martin had the good fortune to find in the library in Geneva a volume of mystical texts translated into French by Arnauld. In the case of Arnauld's translation of the pseudo-Augustine *Meditationes*, there is some question about how much of the content may be attributed to Arnauld and how much to Augustine. Though the set of meditations which Martin chose to use are popularly attributed to Augustine, they are certainly not his work (some authorities ascribe them to John the Abbot[26]).

At the time Martin was writing *Golgotha*, Louis Segond's Bible translation (*La Sainte Bible*) was in use all over French-speaking Switzerland, and Martin very naturally went to it for his scripture texts.

Rembrandt House: A Catalogue (Amsterdam: Rembrandt House, 1972), pp. 72-75.

[26] Hugh Pope, O.P., *Saint Augustine of Hippo*: Essays Dealing with His Life and Times and Some Features of His Work (Garden City: Image Books, 1961), p. 353, footnote 9.

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The work has often been performed in the original French, but the composer does not demand that his work be performed only in French;[27] he is, instead, very concerned with intelligibility and the power of lucid verbal communication.

Like the early Messe (1922, but not published until 1972), Golgotha was not intended for performance and was not a commissioned work. Neither was it inspired by liturgical demands as were the functional service settings of Bach. Martin has expressed a feeling that service music should be anonymous and should not draw attention to the personal identity of the composer.[28] Martin was also convinced that agony, suffering, confusion, and chaos do not belong in a work of art unless they can be reconciled with serenity and beauty. Nor does he feel that such a work may be cast in liturgical forms in the present age because of the modern public's incapacity for active religious empathy. He has called it music to be played in the church, not music of the church.

The only interruptions to his work on Golgotha were the move of his household to Amsterdam in 1946, composition of "musique de scène" for Racine's Athalie (1946), and the Huit Préludes pour le Piano (1948) which were inspired by the brilliant pianist, Dinu Lipatti, and were written before the final chorus of Golgotha.

In an unpublished letter to the conductor, Willy Fotsch, the composer likened the period of composition of Golgotha to a Holy Week lasting nearly three years.

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[27] Martin arranged the rhythmic alterations for the German text himself, and the markings, (o) and (>), over some voice parts, e.g., at 16/1, are related to proper accenting of the German text. The full score, available on rental only, contains the English text.

[28] Frank Martin, "Le compositeur moderne et les textes sacrés," Schweizerische Musikzeitung, 86:7 (July 1, 1946), 262.

As he set to work composing the oratorio, the first things to come to his mind were the words, "O death, where is thy victory? O death, where is thy sting?" (I Corinthians 15:55). After setting this as it now appears at the beginning of the final movement, he decided to reserve it for insertion after Christ's death and before the proclamation of the Resurrection. He also used this music at the end of the first movement of the work (17/4 ff.).

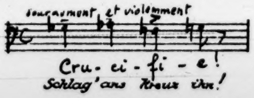
Martin adamantly refuses to admit the presence of intellectual devices such as a B-A-C-H motif, symbolic use of instruments and numbers, and references to historical organum and fauxbourdon styles, and explains that text setting demands are solely responsible for the sounds in the score.

Melodic Practice

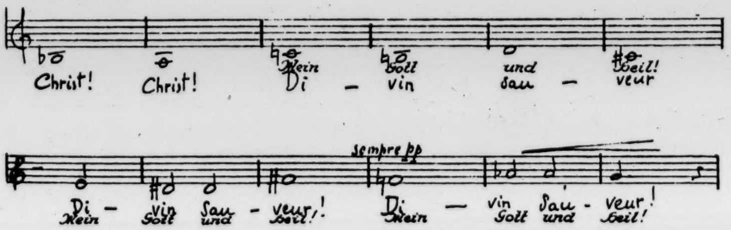
The pitch succession on Bach's name (the B-A-C-H motif) is not infrequent in Martin's output, but its employment, as has been noted above, is devoid of extra-musical associations (Example 64).

Example 64. Martin, Golgotha, (a) 167/3, (b) 140/1-141/6

(a) (choir second bass)

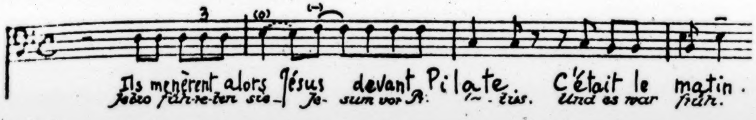

sourdement, et violemment
Cru- ci - fi - e!
Schlag' ans Kreuz ihn!

(b) (second alto)


Christ! Christ! Di - vin Sau - veur
Mein Gott und Heil!
sempre pp
Di - vin Sau - veur! Di — vin Sau - veur!
Mein Gott und Heil! Mein Gott und Heil!

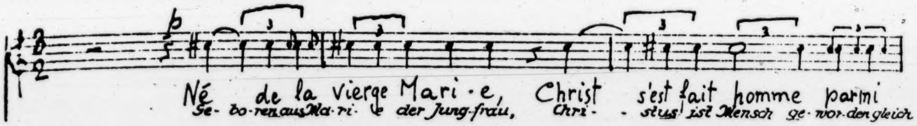
Several melodic types are present in the work. A kind of recitative which begins its genealogy with Monteverdi and progresses through Mussorgsky and Debussy is rather frequent (Example 65). Martin's recitatives serve the standardized function of delivering narration (sometimes dialogue) and alternate with more lyric passages.

Example 65. Martin, Golgotha, 151/1-4 (bass solo)


3
(o)
Ils menèrent alors Jésus devant Pilate. C'était le matin.
Jesu führ-te-ten sie Je- sum vor Pi- - lus. Und es war früh.

There is also a type of reciting-tone melody not completely unrelated to the chant of the Roman Catholic Church (Example 66).

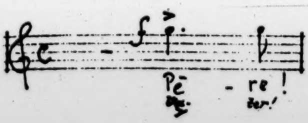
Example 66. Martin, Golgotha, 9/1-3 (choir soprano)


p
3
3
3
3
Né de la vierge Mari - e, Christ s'est fait homme parmi
Ge- bo-ren aus Ma-ri- e der Jung-frau, Chri- - stus ist Mensch ge-wor-den gleich

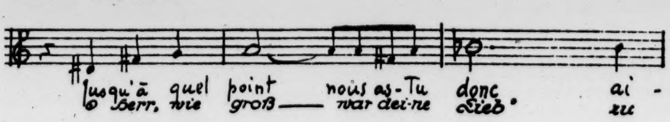
Finally, both declamation and lyric melodic types occur (Example 67).

Example 67. Martin, Golgotha, (a) 1/1, (b) 3/7-4/1

(a) (choir soprano)


f
Pè - re!
Va- ter!

(b) (choir soprano)

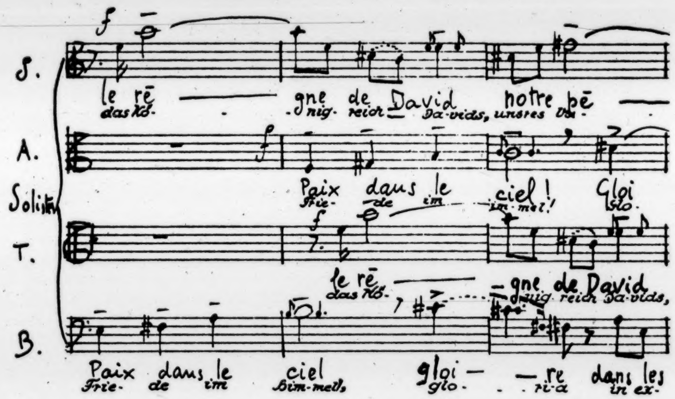

Jusqu'à quel point nous as-Tu donc ai -
O Herr, wie groß war dei-ne Lieb- zu

Polyphonic Devices

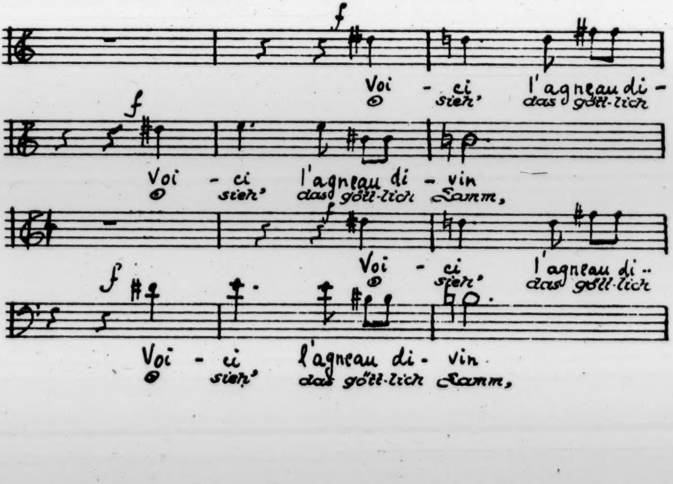
Examples of imitation abound in Golgotha, but Martin's musical canvas is not of the Renaissance, and he would always name Bach as his particular mentor.

Canonic writing occurs less frequently. Examples of double canon present themselves (Example 68). Development by inversion occurs at 89/2-90/1 (Example 69). And a double canon is heard at 194/1-4 (Example 70).

Example 68. Martin, Golgotha, 23/3-24/1 (soloists)


S.
A.
Solisten
T.
B.
f
le rē — gne de David notre pē —
das Kö- - nig- reich — Da-vids, unsres Va-
Paix dans le ciel! Gloi
Frie- de im Him-mel! Glo-
le rē — gne de David
das Kö- nig- reich Da-vids,
Paix dans le ciel gloi — re dans les
Frie- de im Him-mel, glo- - ri-a in ex-

Example 69. Martin, Golgotha, 89/2-4 (mixed choir)


f
Voi - ci l'agneau di -
O sieh' das gött-lich
Voi - ci l'agneau di - vin
O sieh' das gött-lich Lamm,
Voi - ci l'agneau di -
O sieh' das gött-lich
Voi - ci l'agneau di - vin
O sieh' das gött-lich Lamm,

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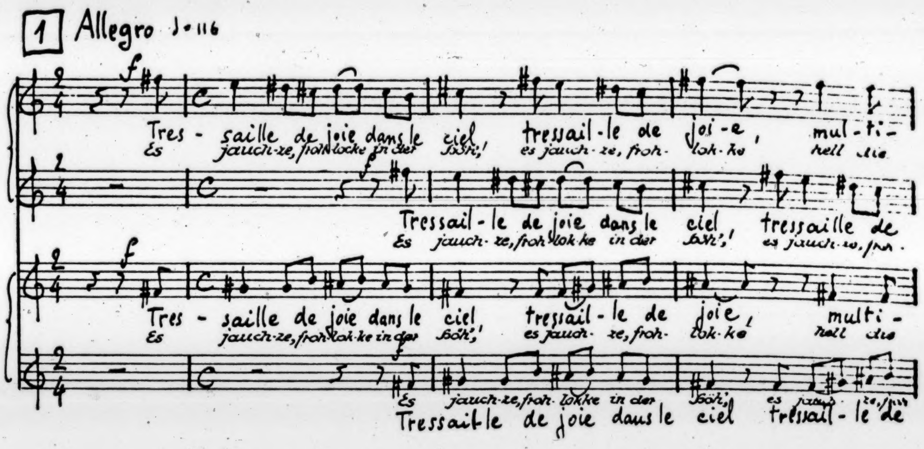
Example 70. Martin, Golgotha, 194/1-4 (choir: soprano I and II, alto I and II)

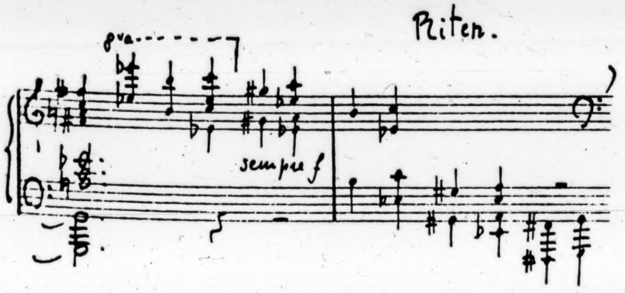

1 Allegro ♩=116
Tres - saille de joie dans le ciel, tressail - le de joi - e, mul - ti -
Es jauch-ze, froh-lok-ke in der Höh'! es jauch - ze, froh - lok - ke, hell die
Tressail - le de joie dans le ciel, tressaille de
Es jauch - ze, froh-lok-ke in der Höh'! es jauch-ze, froh -
Tres - saille de joie dans le ciel, tressail - le de joie, multi -
Es jauch-ze, froh-lok-ke in der Höh'! es jauch - ze, froh - lok - ke hell die
Es jauch-ze, froh-lok-ke in der Höh'! es jauch - ze, froh
Tressail-le de joie dans le ciel tressail - le de

Development

Melodic materials are extended via repetition and sequence. Running bass sequences which contain all twelve tones (though no single bass melodic unit contains all twelve) have already been mentioned.

Martin's development technique is not related to the Haydn-Beethoven approach of fragmenting longer "themes" into motivic subunits. Martin does not utilize such small units as entities in themselves and apart from extensions into cohesive themes partially, of course, because this work has a program and hence calls attention to the textual parameters and mood-ethos, or atmosphere, inherent in the composer's very subjective approach and interpretation of that text and aura. The ostinato figure that is found in the opening measure of the work, for example, exists in that movement, for the most part, as a unifying background motif, not as a musical motif designed for symphonic development, though it does serve as instrumental (organ) transition to a text section at 15/4-5 (Example 70).

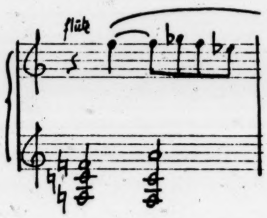
Example 70. Martin, Golgotha, 15/4-5 (accompaniment)



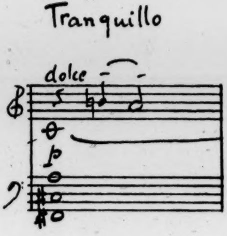
A kind of ostinato "sigh" motif is derived from the flute solo at 57/5-10; only the final two pitches form the ostinato figure which accompanies the ensuing soprano solo (58/1 ff.). The more elaborate flute sequences at 60/1-12 might be considered extensions of the first flute "sigh" figures, which return again at 61/7 (Example 71).

Example 71. Martin, Golgotha, (a) 60/1, (b) 61/7

(a) (accompaniment)



(b) (accompaniment)



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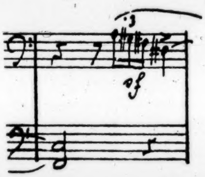
Yet another ostinato motif is introduced at 159/11. The final pitch of the motif usually relates to the vocal line against which it is pitted as a minor third or a tritone (Example 72).

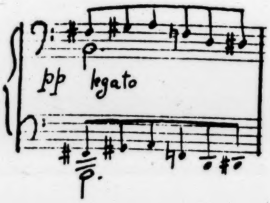
Example 72. Martin, Golgotha, 159/11 (accompaniment)



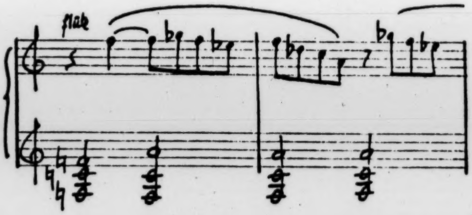
Harmonic, rhythmic, and melodic ostinato units occur in Golgotha, but are not extended or repeated to passacaglia proportions (Example 73).

Example 73. Martin, Golgotha, (a) 49/1, (b) 60/1-2, (c) 80/6, (d) 187/5, and (e) 214/4-5

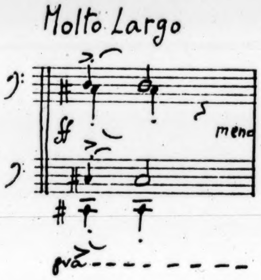
(a) melodic ostinato (accompaniment)



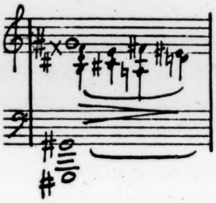
(b) melodic ostinato (accompaniment)



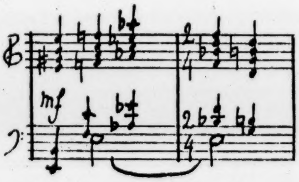
(c) rhythmic ostinato (accompaniment)



(d) harmonic ostinato (accompaniment)



(e) melodic/harmonic ostinato (accompaniment)



Harmonic Implications

As has been seen in the general comments about Schoenberg and Martin, the Swiss composer sought to balance functional harmonic practice with the methodical chromatic directions inaugurated by Schoenberg.

Martin often pits a diminished seventh chord against its note of resolution (Example 74).

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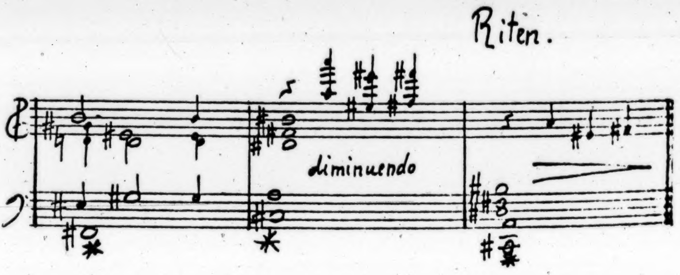
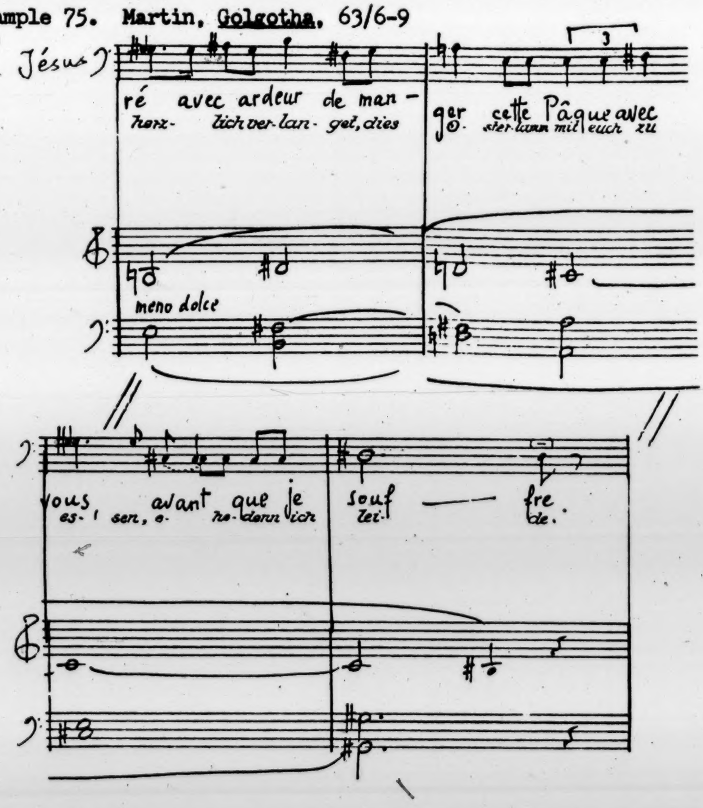
Example 74. Martin, Golgotha, 8/6-8 (accompaniment)


Riten.
diminuendo

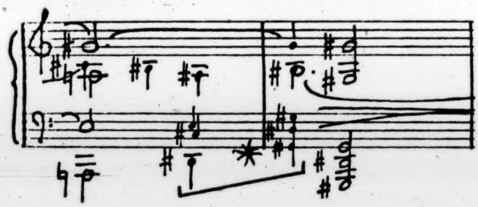
A considerable number of $\underline{\mathrm{VII}}^{\mathrm{o}}_{7}$ - $\underline{\mathrm{I}}$ cadences occur as well. Plagal cadences occur occasionally, and the section at 63/6-9 is a series of $\underline{\mathrm{IV}}$ - $\underline{\mathrm{I}}$ progressions (Example 75).

Example 75. Martin, Golgotha, 63/6-9


Jésus
ré avec ardeur de man-
herz- lich ver-lan- gel, dies
ger cette Pâque avec
O- ster-lamm mit euch zu
meno dolce
vous avant que je
es- sen, e- he-denn ich
souf — fre.
lei- de.

Dominant-tonic progressions often occur, sometimes over a "false bass" (i.e., the bass notes are not members of the chords they support and are, accordingly, not "true" bass notes). An apparent *V* (minor) - *I* progression which is actually a plagal cadence supported by "false bass" ends the first part of *Golgotha* at 95/1-2 (Example 76).

Example 76. Martin, *Golgotha*, 95/1-2 (accompaniment)



Neapolitan sixths also appear several times, but without their characteristic voice-leading.

Billeter, discussing modulation specifically, reminds us that sometimes when Martin seems to be writing according to "common practice period" functional harmonic principles, the resultant "sliding tonality" effect is an annulment of the familiar laws of tonal relationships and specific tonal "centers."[29] The present examples of functional harmonic cadences must not, then, be construed as anything other than rather exceptional and remarkable vestiges of the older systems.

Pedal point, mentioned above as a trace of the Bach influence, is observable even at the opening of *Golgotha*, just as the intensity of both the opening choruses of the *Matthäus* and *Johannes Passionen* of J.S. Bach is due partially to the presence of extended pedal points (Example 77).

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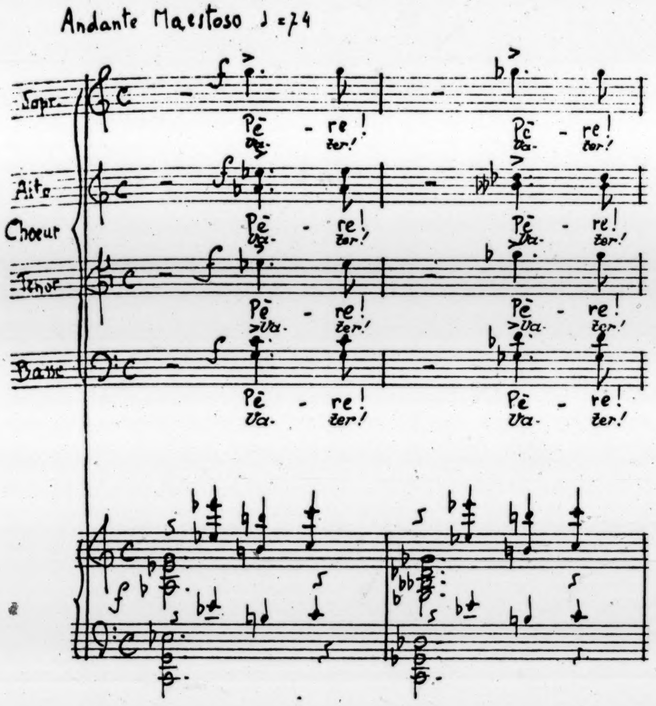
[29] Bernhard Billeter, *Frank Martin*: Ein AuBenseiter der neuen Musik (Frauenfeld und Stuttgart: Verlag Hueber, 1970), p. 97.

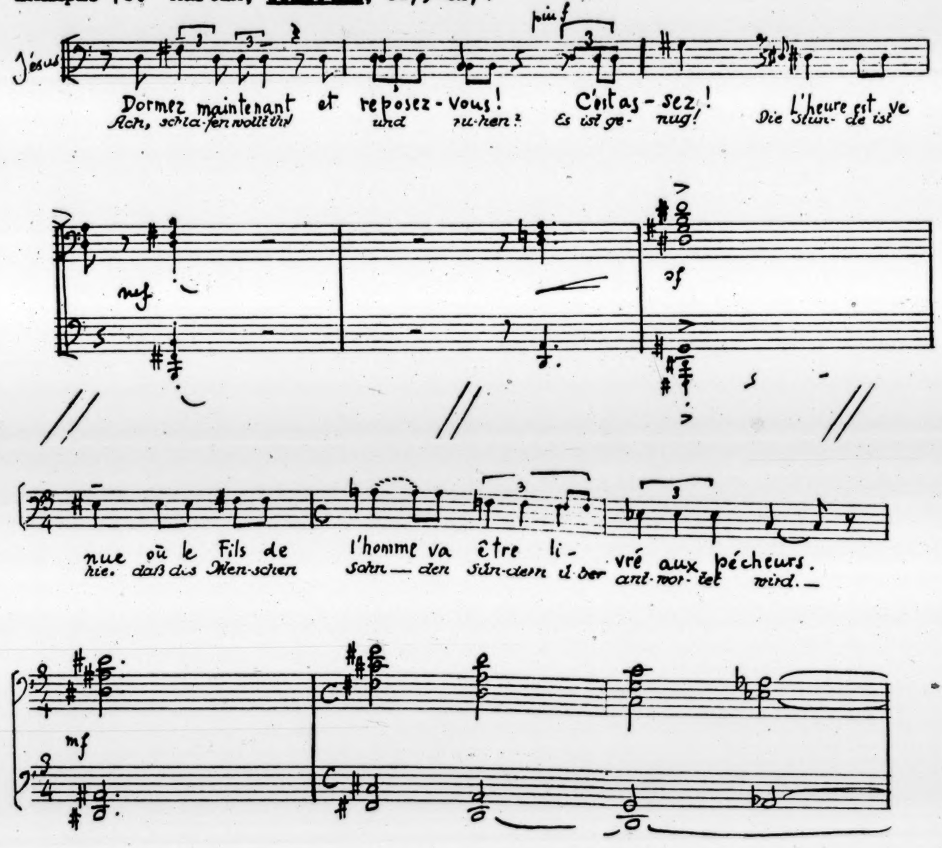
Example 77. Martin, Golgotha, 1/1-2



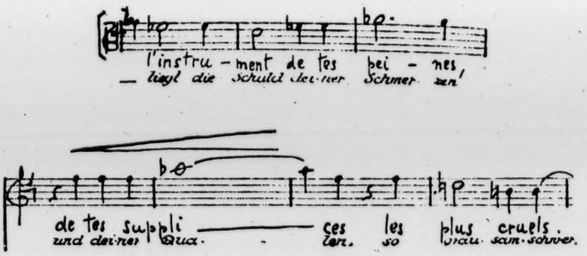
Some commentators have found the common minor triad to be an especially frequent basic sonority in Martin's compositions (Example 78). The minor-third interval is also characteristic of several of the melodic lines (Example 79).

Section Four of Golgotha is composed entirely of dialogue and narration text segments. Four-three suspensions sound in large numbers without any esoteric reasons other than text demands.

Example 78. Martin, Golgotha, 81/9-82/4


Jésus
più f
Dormez maintenant et reposez-vous! C'est as-sez! L'heure est ve-
Ach, schla-fen wollt ihr und ru-hen? Es ist ge-nug! Die Stun-de ist
mf
sf
nue où le Fils de l'homme va être li-vré aux pécheurs.
hie. daß des Men-schen Sohn — den Sün-dern ü-ber ant-wor-tet wird. —
mf

Example 79. Martin, Golgotha, 144/4-10 (tenor solo)


l'instru-ment de tes pei-nes,
— liegt die Schuld dei-ner Schmer-zen!
de tes suppli — ces les plus cruels.
und dei-ner Qua- - len, so grau-sam-schwer.

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Something quite important in the score are the cycle progressions which are difficult to hear but are still visible to the analytic eye. A sequential harmonic series, for example, undergirds the point of imitation at 161/8-162-5:

Bb-Gb C-Ab D-Bb E-C F#- (interruption of series) B-G C#-A Eb^7
3 +4 3 +4 3 +4 3 +4 3 +4 3 +4

A repeated harmonic progression in the orchestra at 214/4-218/3 is of even longer duration than the preceding example:

E F Ab Bb G E F Ab Bb G E F Ab Bb G E F Ab Bb G (E) C# D F G E
transposition of progression

C# D F G E C# D F G E F F# A B G# F Gb A B Ab F Gb A B Ab (F)
transposition

G Ab B DB Bb
transposition

Another harmonic pattern is inaugurated at 220/4-221/4:

A Bb^{+7} C Db^{+7} Eb E^{+7} Gb G^{+7} A (A^{+7}) B C^{+7} D Eb^{+7} F (Gb^{+7})
-2 2 -2 2 -2 2 -2 2 2 -2 2 -2 2 -2

In addition to the cyclic interval series of the chord roots, notice, too, the consistent addition of a major seventh to every other chord in the progression.

A final harmonic series cycle continues from 221/4 to the end of the work (225/4):

Gb^{+7} A B Ab F, Gb A B Ab F, f# A B G# F, [G] g# B C# A# G,
-3 2 -3 -3 (repetition) (transposition) 2 (transposition)

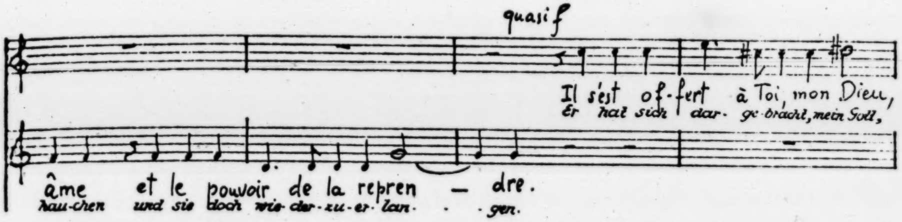
g# B C# A# G, g# B C# A#, b D E C# A#, b D E C# A#, [C] c# E F# D# C, [D]
(repetition) (incomplete repetition) (transposition)(repetition) 2 (transposition)2

Rhythmic Parameters

From 1928 to 1938, Martin worked with Emile Jaques-Dalcroze on rhythmic theory. In Martin's music, the rhythmic subtlety is often slighted by the ear and consciously discovered and identified only by analysis of the score.

There is an instance of rhythmic (but not melodic) imitation at 11/1-4 (Example 80). A rhythm ostinato occurs at 80/6 (Example 81). Lastly, sections in which cross rhythms are in evidence come up with comparative frequency (Example 82).

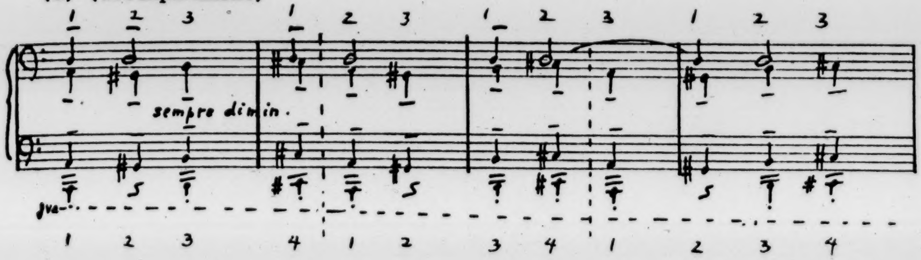
Example 80. Martin, Golgotha, 11/1-4 (choir soprano and alto)


quasi f
Il s'est of-fert à Toi, mon Dieu,
Er hat sich dar-ge-bracht, mein Gott,
âme et le pouvoir de la repren — dre.
hau-chen und sie doch wie-der-zu-er-lan- - gen.

Example 81. Martin, Golgotha, 80/6; see Example 73 (c)

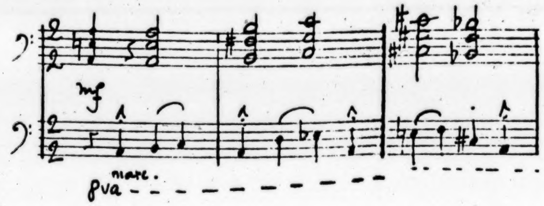
Example 82. Martin, Golgotha, (a) 81/1-4, (b) 112/9-113/1

(a) (accompaniment)


1 2 3 1 2 3 1 2 3 1 2 3
sempre dimin.
8va
1 2 3 4 1 2 3 4 1 2 3 4

(Example 82 continued from preceding page)

(b) (accompaniment)



Choral Treatment

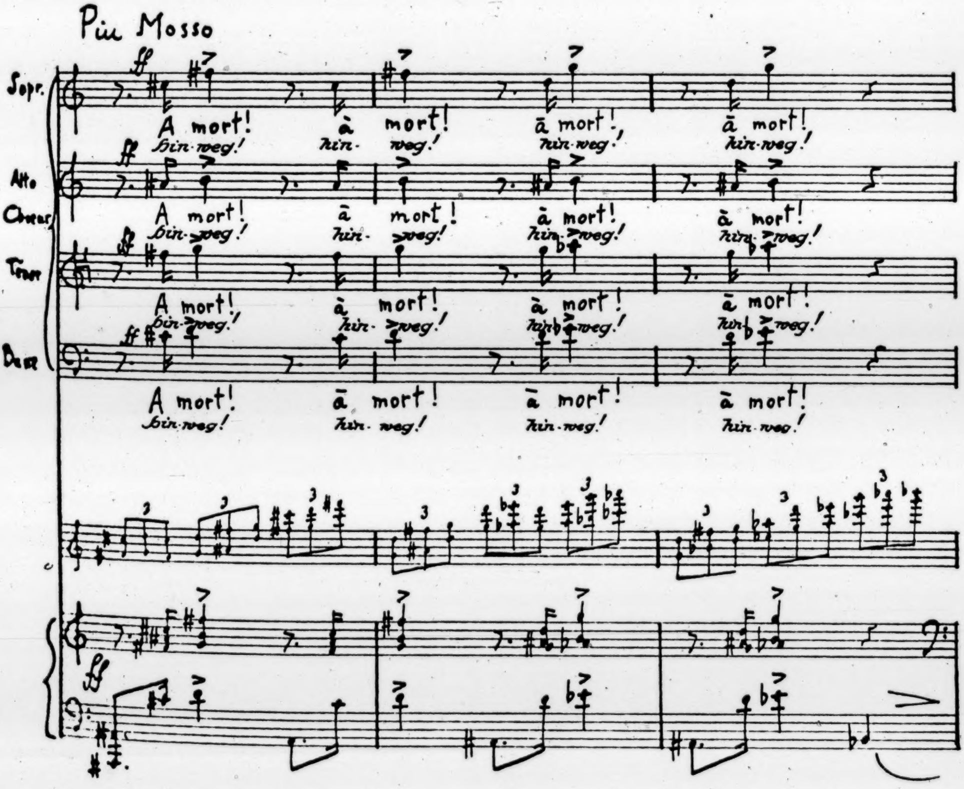
Demands of tessitura and of intonation (considering the strongly chromatic nature of Martin's writing) are on the heavy side. Endurance is of some concern as well, though extended stretches for solo voices allow the choristers' voices to recover from their endeavors and regain stamina. Frequent divisi choruses and the large size of the orchestra imply that the choral forces should be on the grand scale. This is not a work for a chamber choir! It is of interest that Martin had originally intended to begin the work with the choral setting (described above, see p. 75) of the Pauline quote with which the final movement of the work (pp. 192-193) now opens.

The chorus is asked to "whisper" (murmuré) the opening of Psalm 121 (97/11).

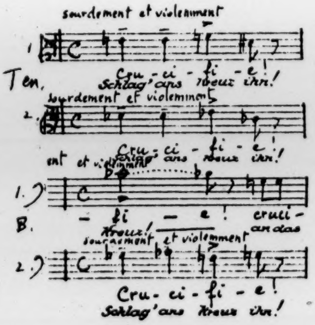
The scene with Jesus before Pilate (Section Eight) is primarily a dialogue section with narration and turba chorus interspersed; in Passion music, this scene is indeed the "grand hour" for the turba chorus, the text allowing much opportunity for virtuoso choral participation (Example 83).

Example 83. Martin, Golgotha, (a) 165/5-7, (b) 167/3

(a) (mixed choir and accompaniment)


Più Mosso
Sopr.
Alto
Choeur
Tenor
Basse
ff
A mort! à mort! à mort! à mort!
Hin-weg! hin-weg! hin-weg! hin-weg!
3

(b) (male choir)


sourdement et violemment
Ten.
B.
1.
2.
Cru-ci-fi-e!
Schlag' ans Kreuz ihn!
-fi-e! cruci-
Kreuz! an das

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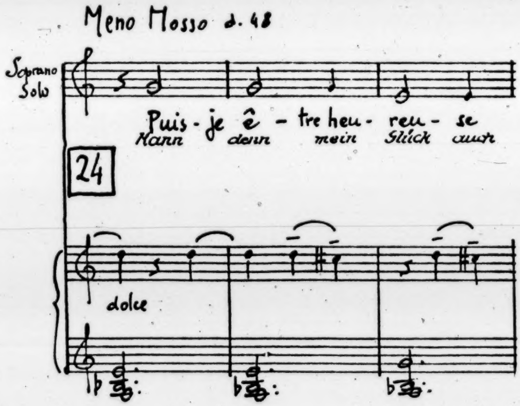
Orchestral Treatment

A large orchestra is asked for by the composer though chamber sonorities are often scored in the work, and the whole force of players is not busied every moment. The prevalent texture is often transparent, even when the scoring is full. A glance at Martin's instrumental writing is in order.

A "sigh motif," derived from the flute solo at 57/5 ff., is used in the next section (a soprano aria) over a group of pedal points (Example 84).

Example 84. Martin, Golgotha, 58/1-3



The bassoon is given the first statement of an expressive melody (which the alto soloist will promptly take over) with an accompaniment of sixths in flute and clarinet at 96/1 ff. (Example 85).

The tenor solo at 128/7 is delivered over an accompaniment of eighth note trills in the bass (to 129/3).

At 159/6-7, the orchestra plays the chorus' "Barrabas!" rhythm

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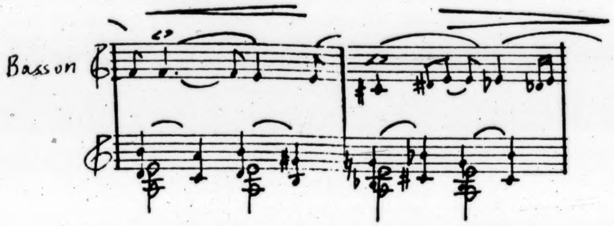
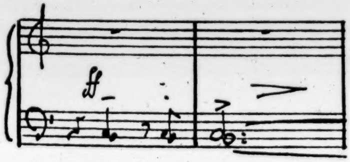
as a short introduction to the ensuing bass recitative (Example 86).

Example 85. Martin, Golgotha, 96/4-5



Example 86. Martin, Golgotha, 159/6-7 (accompaniment)



The violins enter dramatically (previously only three solo violas, two solo celli, the remaining celli and double bass participated) at the words, "Jésus de Nazareth" (177/6-8).

When Jesus finally answers the high priest (120/6 ff.), Martin resurrects Bach's penchant for accompanying Jesus' recitatives with strings in his Matthäus Passion.

Comments on Form

As is the case with the majority of the movements in the works under discussion in this study, the dramatic text of the libretto serves the function of a central unifying agent for the whole artifact. Dialogue passages, turba outbursts, and narration serve to divide the movements into smaller units which the cohesive character of the libretto binds together.

The cadential measures from 39/1 (third beat) to 39/3 are a plain and simple transposition of the cadence measures of the first movement (18/2-4). When asked by the writer of this study about this "remembrance" of a previously written passage, Martin answered that he had forgotten that he had re-incorporated that section and asserted as his sole rationale that it fitted both text segments; there was no deeper (e.g., Wagnerian) reason.

An example of a "dialogue" division of a movement may be seen in the following graphing of the form of Section Six (the opening of Part II). The movement is divided into a large tripartite structure:

Orch. introd.	alto	choir	alto	choir	alto	choir	alto
(96)	(96-97)	(97)	(98)	(99)	(100)	(102)	(108-109)
		(false bass)		(false bass)		(major/minor shifts)	
A		B					A

A short fugue, something rather unique in this particular composition, is introduced at 103/8-106/3.

In conclusion, one generally notices that pitches in Martin's system have linear motion; the presence of a static, undirected cluster would be astonishing in the context Martin establishes. His sonorities move, as is usually also the case in the vocal writing of Poulenc, and sonorities are not hedonistically enjoyed for their momentary radiance apart from text relevance.

One finds the composer revealing his historic sources without much apology or regret; they are, after all, very much adapted to his own conceptions and musical manner. If a generous nod is given occasionally to Bach, Debussy, or Schoenberg, it is to acknowledge spiritual fraternity rather than a paucity of musical funds. Martin's style speaks in a modern language tempered by his "classical" preferences and his vociferous rejection of tricks and artifices, such as austere intellectual devices and systems (e.g., such as strict serial tactics), which, to his mind, offer musically unsatisfactory solutions. The apparently simplest description of his general style is that it is a quasi-functional panchromaticism, composed largely of common chords, to which are added dissonant tones. That his style results in a very personal language and a very consistent musical speech is witness to its artistic and derivative integrity.

The Theological Ramifications

The complexity of the religious thinking of Martin and the rich verbal fabric of the libretto suggest a more lengthy theological discussion (divided here into two parts) than was necessary for the other three works under discussion. The writer of this study also admits to a strong personal empathy with this composition. Of the four works investigated here, only the Passionsbericht of Pepping manages to elicit more fully the affection of this writer.

A. Introduction

Frank Martin's nephew, the retired pastor, Bernard Martin, told the writer of this study that the notion of kerygma was not fully formed when Martin wrote Golgotha even though kerygmatic elements do occur in the score; they are thus not the deliberate manifestations of such a theological emphasis. In reading some of the composer's reflections on his compositional task as a "believer," one constantly confronts this

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faith aspect, which may be related to an incipient bent towards the mystical on the part of the composer.

Martin is cognizant of the modern dilemma in the arts: the church is no longer the patron of the arts, and sophisticated and esoteric artistic values have become all-important. Works of a religious and those of a secular nature are judged professionally by the same standards and without any inclination toward courteous and compassionate forgiveness in the face of a weak church artifact.[30] Martin writes that everything artificial

> . . . ought to be subordinated to the inner compulsion to express one's faith convincingly. And I doubt that there are many contemporary works which have aroused in men's spirits so much as one true religious sentiment, strengthened one faith, or led one hearer to a meditation such as can sometimes bring us to the brink of a mystic vision, if not all the way to it.[31]

He feels that the religious work of art ought to remain anonymous; it ought to make the hearer forget the composer's identity, though this age is admittedly one that cherishes identity and individualism. He is aware, as well, that society today is no longer structured on a religious foundation, and the composer of a religious work cannot "bank" on general recognition or even polite attention from that society. Yet he is neither a cynical believer nor one afraid of such a risk:

> . . . It is impossible for one having no faith to reach to it [a religious work] otherwise than as to a more or less successful artistic manifestation--unless by an actual miracle a new world should open in his soul on contact with the composition. This

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[30] One is reminded of T.S. Eliot's counter-conviction that "It is our business, as Christians, as well as readers of literature, to know what we ought to like." See T.S. Eliot, Selected Prose, ed. John Hayward (Melbourne: Penguin Books, 1953), p. 42.

[31] Robert Stephan Hines (ed.), The Composer's Point of View: Essays on Twentieth-Century Choral Music by Those Who Wrote It (Norman: University of Oklahoma Press, 1963), p. 200.

> would be one chance in thousands and thousands, but it is a chance worth taking.[32]

He is also aware that some believers might see the couching of their spiritual treasure in modern and modernistic language tantamount to blasphemy. Martin consequently finds the existence today of a living tradition of sacred music an impossibility.

Thinking thus of his society and its alienations, and mindful of his own artistic responsibilities, Martin set to work on Golgotha. The task cost three years of creative energy, was not commissioned, promised no financial gain, and awaited no immediate performance. "I could not do otherwise."[33]

> . . . For once I was truly alone, confronting a text and a subject that were far beyond and outside of me in every way. Utter humility was the only possible approach. I must not think for a minute of trying to be equal to my theme, but simply do my best, at every point and at all times.[34]

> . . . What I tried to do was at each point to find the right expression for my text, without any concern for the application of any one technique, while at the same time seeking to create as solidly grounded a musical form as I possibly could.[35]

The writer of this study remembers asking Martin if he would like to have been a mystic. He smiled gently and self-consciously and answered simply that such matters are not determined by one's choice. Yet this strain of the mystical is present in the composer's words cited above, in his choice of texts for the present composition, and in many of his essays on his work and responsibilities as composer. Evelyn Underhill writes:

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[32] Ibid., p. 202. [33] Ibid. [34] Ibid., pp. 202-203.

[35] Ibid., p. 204.

> In Mysticism that love of truth which we saw as the beginning of all philosophy leaves the merely intellectual sphere and takes on the assured aspect of a personal passion. Where the philosopher guesses and argues, the mystic lives and looks; and speaks, consequently, the disconcerting language of first-hand experience, not the neat dialectic of the schools.[36]

If Martin does not offer the direct radiance of the clearly perceived and passionately communicated mystical experience, he enters at least the doorway of the sanctuary and speaks the language, musically and verbally, of the man who has known and revered Love and Truth.

B. Golgotha

As is the case with the opening choruses of Bach's *Matthäus Passion*, of Penderecki's *Passio*, and of Pepping's *Passionsbericht*, one is first greeted in *Golgotha* with a personal prayer (here taken from the forty-third chapter of Book Ten of Augustine's *Confessions*) that is fully aware of its speaker's misery and wretched involvement in the burden of sin (perhaps such a "redemption" vocabulary aligns Augustine rather closely with Martin's Calvinist background), but is also completely in touch with the heavenly Father whose love is boundless and inevitably victorious.

The excerpt from the pseudo-Augustine *Meditationes* which ends Section Three speaks with almost the same intense passion and longing found in the Song of Solomon and in Psalm 42. The soul speaks to God as to its spouse; it expresses a longing to contemplate the glories of the beloved forever. The Matthaean text ended with Jerusalem recognizing her Lord, and the "Augustine" text similarly concludes with God

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[36] Evelyn Underhill, *Mysticism*: A Study in the Nature and Development of Man's Spiritual Consciousness (New York: E.P. Dutton & Co., Inc., 1961), p. 24.

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recognizing His faithful one as His beloved spouse. The texts and musical settings of the two are, however, taut with contrast. The first is harsh and accusing; the second, loving and urgent with yearning. The first, an attack on impurity; the second, the longing of the pure soul for its Master and Lover.

Part I of Golgotha ends with the Gethsemane scene (Bach concludes Part I of his Matthäus Passion with this same scene). The Baroque master terminated his biblical text with a setting of the beautiful chorale, "O Mensch, bewein' dein' Sünde groß." The text dwells on the Son of God's concern for sinful man; his kindness to the sick, the hungry, and the dead; and the mission he fulfilled in dying to obtain God's pardon for man. The meditation text Martin uses evokes vividly the images of Isaiah 53: "like a lamb that is led to the slaughter, and like a sheep that before its shearers is dumb, so he opened not his mouth" (verse 7). The Lamb who is slain is carefully depicted as the Innocent One, the unblemished lamb that is worthy of sacrificial death, who freely gives himself over to heal sinful man.

Text painting with a musician's brush is often encountered in the work. Especially cogent dissonances on the word, "mort," indicate Martin's interest in revealing the germ of the text in his music in particular as well as general areas (Example 87).

The scene with Jesus' death on the cross is another case in point. The melodic direction of all the voices after Jesus' statement, "Tout est accompli," wherein are described the bowing of the head and delivering over of the spirit, is downward (usually in minor thirds). The orchestra continues this descending minor third motion to 186/1. Here Martin concludes his narration of the biblical account. Moser notes that it is

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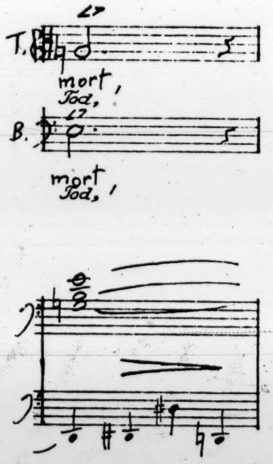
typical of liturgical Catholic Passion recitation (though Martin is a Calvinist Protestant) to end the reading with these words.[37] The Grand Pause at 186/3-4 might be considered a quasi-liturgical pause not unlike the reverential genuflection which takes place in the Catholic churches at this point in the reading. The composer rhetorically asked the writer of this study what else one could say after such a darkly momentous event. The final solo orchestra sonority (186/1-3) is an open fifth, a fitting musical representation of Christ's kenosis, his emptying or annihilating of himself to assume the human condition (Philippians 2:7).

Example 87. Martin, *Golgotha*, (a) 5/4, (b) 5/7

(a) (choir tenor and bass, accompaniment)



(Continued on next page)

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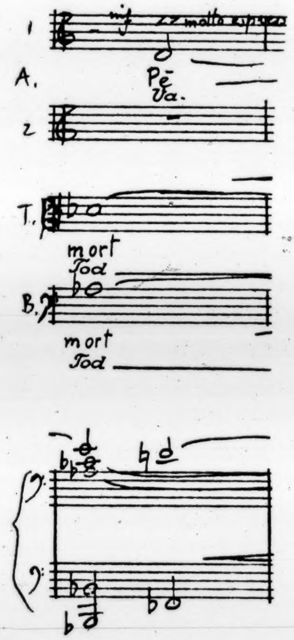
[37] Hans Joachim Moser, *Die Passion von Schütz bis Frank Martin* (Wolfenbüttel: Möseler Verlag, 1967), p. 8.

(Example 87 continued from preceding page)

(b) (choir first and second alto, tenor, bass, accompaniment)



To follow this last scriptural unit, Martin chose the "Exsultet jam Angelica turba caelorum" as the concluding text for the work. This is the hymn (praeconium, "hymn of praise") of the Roman Catholic Church that is sung by the deacon in praise of the lighted Paschal candle (a symbol of Christ in his glory) on Easter night (the Easter Vigil). This service uses light as one of its strongest symbols. The Exsultet is, in fact, sung immediately after the Lumen Christi ("Light of Christ") procession, in which the candle is lauded as a symbol of the glorious, risen Christ. Historically, there have been many versions of the hymn

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(clerics were often inspired to compose their own texts).

Martin uses parts of the Exsultet hymn and joins them to two "Augustine" meditations. The texts, as throughout Golgotha, are in French translations. In attempting to understand the hymn and its context, one must be careful to remember that its proper locus is not just any night, but specifically the night of Resurrection at Easter ("Haec nox est, in qua destructis vinculis mortis, Christus ab inferis victor ascendit"). In spite of the night-image, all the poetic elaborations deal with radiant light. The Father is hailed in the final pages as the Ultimate Light, the source of all light.

The Dead Sea scrolls of the Qumran community describe the spiritual battle of the last days as a war between the sons of light and darkness.[38] What is the life to which Christ calls the victorious participant in the Passion glory? Schnackenburg writes that:

> . . . resurrection is not return to earthly life, it gives access to a life utterly different from our present one and quite beyond the reach of our experience. It is the goal and completion of human living and human history, as inaccessible to investigation as the origin of the world, attainable only in faith.[39]

Parsch describes Easter Night as "the wedding night of grace,"[40] a phrase very consistent with a verse in the Exsultet: "Nox, in qua terrenis caelestia, humanis divina junguntur." He sees the candlelight as signifying not only Christ as bringer of grace, but also of grace itself. Man is delivered from the status of outcast to that of adopted son by the going down and the rising up of Jesus. "In him was life, and the life was the light of man. The light shines in the darkness, and the darkness has not overcome it" (John 1:4-5).

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[38] Eduard Lohse, History of the Suffering and Death of Jesus Christ, trans. Martin O. Dietrich (Philadelphia: Fortress Press, 1967), p. 59; and Rudolf Schnackenburg, Belief in the New Testament, trans. Jeremy Moiser (New York: Deus Books, 1974), p. 92.

[39] Schnackenburg, pp. 74-75.

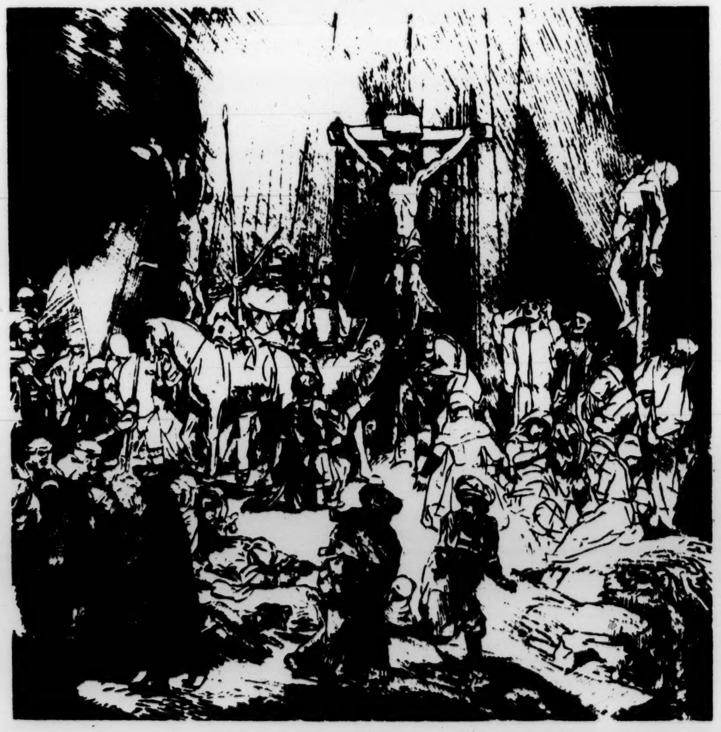
[40] Pius Parsch, Seasons of Grace, trans. H.E. Winstone (New York: Herder and Herder, 1963), pp. 185-186.

Martin omits or shortens several scenes in the biblical accounts (the proceedings with Pilate, the suicide of Judas, the denial of Peter, the story of the Good Thief) in order to focus attention on the Savior rather than on those who are in desperate need of salvation. He employs texts that call man's attention to the need of each human being for salvation and healing. The final chorus is a true _gratiarum actio_, or _Danksagungslied_, a thanksgiving for the loving reality of the mysteries celebrated in Christ's living out of his suffering, death, and entrance into glory.

Conclusion

Golgotha does not hide M. Martin's musical ancestry, a backdrop which includes a strong chromaticism. Bach, Schoenberg, and Debussy are especially close musical relatives of the composer under study here. Experientially, one perceives this work very much like a Bach Passion; Bach's choruses and chorales strike one very personally either because of their near-Pietist emotionalism or because of their familiarity to a Christian congregation, but Martin's commentary choruses are only slightly less personal and more objective. The emotional submission of the listener is sought for in each case. This is the only one of the four works under study here which had a visual catalyst, the Rembrandt etchings (Plate 1). The Augustine and pseudo-Augustine texts reveal an interest in transcendence and an engagement in a war of absolutes (good and evil, light and darkness). Martin speaks as a member of an older generation which was not so preoccupied with the threats of atheism and the challenges to orthodoxy from modern biblical criticism as is the present generation. His reaction to the Passion story is that of the artist, not that of the schooled theologian. The composer viewed himself as a humble servant of the Good News and the person that kerygma proclaims. The soul's love words to her beloved (see pp. 96-97 of this study) are very much in the character of Martin's response to the Christian witness and mission as exemplified in the proceedings of the Passion narrative.

Plate 1. Rembrandt, The Three Crosses (1653)



Chapter 6

ENSEMBLE FINALE: "FREEDOM OR LAW?"

A. The Origins of Ritual

"Mankind became artists in ritual."[41] So wrote Alfred North Whitehead. He typified ritual as a response to leisure, to an excess of energy, and asserted a correspondence to man's inclination to repeat his actions. A double channel results when, firstly, the repeated action and its attendant mood/feeling response instigate ritual and, secondly, the ritual is itself repeated for the sake of experiencing that same emotional response which is regenerated through the catalystic activity of the ritual action. Whitehead notes the similarity of religion and play, which both have their origin in ritual. One might also conjecture that the concert hall as well as the football field and the church service have become, over centuries of transmitted ritual, passive, "audience" experiences, not the "playing fields" of people doing something, and a new aesthetic of how to be an involved and active listener or observer has been summoned into being. The process of developing a viable ritual usually involves purification or sacralisation of an originally profane symbol. Unfortunately, too often the fact of purification is preached long after its realization. This preaching thus results in superfluously irrelevant messages to a half-listening community that is intuitively accustomed to a badly married theory and practice. Smallman, for example, remarks that the inherently dramatic and elaborate nature of Catholic worship in seventeenth-century Italy led naturally to histrionic insertions of a ritual character, resulting simultaneously in a role change on the part of the congregation to "passive spectators at a theatrical performance."[42]

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[41] Alfred North Whitehead, Religion in the Making (New York: World Publishing, A Meridian Book, 1973), p. 21.

B. Motivation for Passion Composition

In the light of the post-Enlightenment currents of agnostic and atheistic sentiment, under the shadow of the monumental settings of J.S. Bach, and surrounded by a public that is not practiced as an active participant force in the creation-performance dialogue, why does one write a Passion in the twentieth century? Of course, the ritual needs of the churches call into being liturgical (i.e., short and reasonably undemanding) Passion settings. Ordinarily these are written by believers who frequent the services of those churches. This is certainly the fundamental historic model for Passion output. Paraliturgical services (i.e., not strictly sacramental), commissions, and the concert hall are additional stimuli. The Lenten season affords opportunity for extra concert/liturgy experiences. Several specific and individual personal verbalizations of motivation and intent have been cited in the course of this study.

There are, of course, those who feel that the oratorio and Passion forms are themselves passé and all but defunct. The British composer, Sir Michael Tippett, for example, finds them devoid of the capacity to contain the relevant and unresolved collective experiences of the age.[43] This points to the disparity between form and content when either one is unsuited to the other. One attempted solution for maintaining relevance has been to stage the traditional works.[44] Another is the endeavor to revitalize the form by utilizing improvisational and avant-garde techniques along with traditional elements (e.g., Gerd Zacher's Passionsmusik "700 000 Tage später"[45] and Michael White's A Passion According to a Cynic[46]). Still another is the revision or rearrangement of the Passion text.[47]

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[42] Basil Smallman, The Background of Passion Music: J.S. Bach and His Predecessors (New York: Dover Publications, Inc., 1970), p. 94.

An additional problem arises when the artist chooses to communicate in a paternalistic manner to "less enlightened" men. This inevitably results in a propaganda artifact which is destined to fail. "Propaganda, whether it is applied to good, evil, commercial, political or aesthetic ends, is a degraded, almost entirely inarticulate form of communication."[48]

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[43] Michael Tippett, Moving into Aquarius (London: Routledge and Kegan Paul, 1959), p. 47.

[44] "A Passionate Passion," Newsweek, 81:9 (February 26, 1973), 89.

[45] Werner Merten, "Erwägungen zu Gerd Zachers Passionsmusik, 700 000 Tage später," Musik und Kirche, 43:2 (March/April, 1973), 78-84.

[46] Samuel L. Singer, "An Oratorio for Today," Music: The A.G.O.-R.C.C.O. Magazine, 5:6 (June, 1971), 13-14.

[47] Martin Gotthard Schneider, "Neue Textfassungen zur Lukas-Passion," Musik und Kirche, 42:2 (March/April 1972), 85-88.

[48] Wilhelmina Van Ness, "The Tragic Dilemma of Modern Art," The American Scholar, 43:2 (Spring, 1974), 292.

> . . . Art cannot be limited to the service of one master, whether it is a state, a commercial product, an art ideology, or a mystical or political ideal, without violating a critical relationship to truth, which cannot and does not exist in a propaganda environment.[49]

Van Ness reasons further that the stimulus for change must proceed from a higher level than the status quo to be changed. She contends that propaganda cannot ordinarily instigate such change because it is normally of a low heat order and cannot exert sufficient energy to raise the existing level. In the case of Passion music, the writer of this study would infer, the barbs both of a responsibly critical church and those of a discontent and spiritually amorphous "believing" public would well cause the composer who has little more than propaganda to offer to quake at the very thought of entering such a composer's martyrdom arena.

One of the greatest positive invitations to setting the classic Passion story to music in each new age is that Jesus' identity changes from age to age and from situation to situation when people open their vision to see not merely a static pre-determined and formulated dogma-answer, but a living and organic response to the plight of each generation.

> . . . The church must continue to make fresh statements of who Jesus is. It can never reduce these statements to a single final formula that would define Jesus for the rest of time. If it did so it would be Lord over Jesus, and he would no longer be Lord of the church.[50]

It is the tensions inherent in these struggles that lead man back to the same potent source for reconciliation and life.

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[49] Ibid., p. 293.

[50] Eduard Schweizer, Jesus, trans. David E. Green (Richmond: John Knox Press, 1971), p. 189.

C. Liberty and Law

The fruitful dialogue between *Gesetz* and *Freiheit*, a rallying-point of the Lutheran Reformation, offers clues to the understanding of the creative process as well as Pauline-oriented theological reasoning. There are several parameters of involvement. The composer, for example, approaches a structure, a milieu, a text construct, which stands like a law in speaking its own steady voice and living at its own metabolic rate. He must deal with this reality in apparent freedom, a freedom which is elevated and released especially when the internal disciplines and laws which are operant in his psyche have enabled him to discover his individual personality and nature and set him free to deal now selflessly (not as a slave to the search for personal identity) with the subject he faces as an artist.

The dialogue between these dualities, however, is never terminated. The artistic conscience is ever cognizant of the tension of unlimited choice and the necessity of insightful decision, or saying "yes" with the sentimental self and "no" with the rational/intuitive self, or of aligning oneself with the historic statements of the past and finding them inadequate in the encounter with metaphysical dilemmas of the present moment. In searching for ever more binding laws, the composer seeks to find that primordial freedom which seems truly to have been lost by an original "fall from grace" due to pride and the assertion of the self instead of obedience to the voice of the Absolute.

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D. Comments on Music as Sound in Time

John Dewey says that the artist is a born experimenter.[51]

> . . . The artist is compelled to be an experimenter because he has to express an intensely individualized experience through means and materials that belong to the common and public world. This problem cannot be solved once for all. It is met in every new work undertaken. Otherwise an artist repeats himself and becomes esthetically dead.[52]

He notes elsewhere[53] that the immediacy of the impact of sound is both the strength and the weakness of the musical art. A purely animal nature can respond as well as the human expert for whom understanding is seemingly a refined esoteric reality. Walter J. Ong points out the peculiarity of the strength of sound: it speaks of presence, not of past or future eventualities; it unites living organisms in a uniquely powerful manner; and it does not merely indicate presence--it embodies and necessitates presence by its very nature.[54] In this respect, a painting is a voiceless echo, a sculpture is a petrified instant. Music and dance, on the other hand, though they endure only during performance in contrast to the other arts, are themselves creative ventures that demand the presence of the artistic personality to "sound" the artifact and release public response.

A musical setting of the Passion narrative, then, has much to gain over a simple silent or spoken reading. The strong presence of sound and personality outside of the listener renders the encounter with the narrative far more cogent, *ceteris paribus*, than the simple reading could possibly do. The whole (music and text) is seen, in the end, to be greater than the sum of the parts.

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[51] John Dewey, Art as Experience (New York: Capricorn Books, 1958), p. 144.

[52] Ibid., p. 144.

[53] Ibid., p. 238.

[54] Walter J. Ong, S.J., The Presence of the Word (New York: A Clarion Book, 1970), pp. 111, 122, 168. An interesting secondary investigation which is not entered into in this study is the revelatory nature of art experienced communally--see Walter Wink, The Bible in Human Transformation: Toward a New Paradigm for Biblical Study

E. Summary Conclusions

Let us conclude with a *Zusammenfassung*, or summary statement, of the focus and achievement of each composition studied in this paper.

The setting by Pepping is one of the two in this study which adheres rather extensively to a Gospel account by a single evangelist. This composer's approach is that of a soundly Lutheran homilist for whom the presence and power of Christ are indisputable and are the substance of the Good News which is to be proclaimed to mankind. For Pepping, the "old story" says it all. There is one truth, and that is the person of Christ who has conquered sin and death and offers his presence and his resurrection glory to the man who lives in faith. Man becomes in this process an *alter Christus*--another Christ. The tone of the setting is Lenten, and the character, quite liturgical. The *Intermedium*, however, communicates Pepping's consciousness of the suffering Lord as the risen Lord who abides with those who believe. Pepping proclaims the reign of the King of Peace, not the "death of

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(Philadelphia: Fortress Press, 1973), p. 63. See also Carlton T. Russell's investigation of musical criticism and return to the Aristotelian ideal of the magnanimous man in whom objectivity and subjectivity are in balance--"The Analysis and Evaluation of Music: A Philosophical Inquiry," *Musical Quarterly*, 58:2 (April, 1975), 184. This, of course, concerns judgment of the artifact, not the mere experience-response process.

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God."

Penderecki's setting also relies primarily on a single Passion account but includes more text insertions than Pepping's. For the Polish composer, Christ is a paradigm, a conqueror. In the sense that man may suffer martyrdom at the hands of a hostile inhumanity and thereby mirror and reap the rewards of the Gospel prototype, there are many "one truths" for Penderecki. We are Christs. The tone is Easter-oriented in the sense that a "You have redeemed me, O Lord" chorus ends the work. But this could be taken as nothing more than the optimistic conclusion with which some of the Old Testament psalms of dejection end. The work is also manifestly Catholic. Though an inclination towards de-divinization was noted, the composer's statement is yet tangibly pious. The theatrical choral and orchestral effects which are brought into play in the work, however, make the unlofty, primitive response Dewey speaks of regarding man's response to sound constructs more of a possibility in this than in the other works under study.

Baumann's work is likewise intentionally and openly Roman Catholic. This is a summa passionis setting (i.e., not just one biblical account was followed). For Baumann, the "old story" is true, but needs to be streamlined for the sake of an audience that has been hardened by such extreme shocks and traumas that enable it to view the harshness of the Passion story with hardly a whimper and by a proclivity towards disbelief and emotional distance. The composer wants all men, not just believers, to feel the strength of the biblical narrative, even if the full and subtle message is not grasped. This setting highlights certain factors such as the mob's similarity to the crowds that followed the dictates of Adolf Hitler. The temper of the work is Lenten. The composer would wish the listener to advance closer to Truth in hearing the proclamation. Catholics, after all, are accustomed to empathize with suffering in a special way during Lent and likely meditate often on the happenings in the final Jerusalem narrative.

Martin's is also a _summa passionis_. The Swiss composer had admitted that his creative principle was a transformation of an initial sense of impotence in the face of the compositional task he felt summoned to undertake.[55] Even the motivating catalyst, his viewing of the Rembrandt exhibition, was a response of piety, a religious-aesthetic reaction, to the artist's etchings. His addition of non-biblical texts suggests that he wished to counterbalance the Calvinistic aridity of his Swiss religious milieu with the affective riches of a mystical tradition. To do this, he goes to the _Confessions_ of Augustine and the _Meditationes_. The tone is outspokenly that of Easter and of resurrection glory and is neither peculiarly Catholic nor Protestant in direction. There is one truth, and man participates in that truth in grace. In thereby living under the shadow of the Cross, man follows the risen Master to the light and resplendant vision of his Kingdom, the new and perfect Eden.

F. Resumé

Bounded by both limits (law) and possibilities and decisions (freedom), these four composers have approached the theme of the Helpless or Powerless God from varied perspectives and understandings. Pepping saw in the God of the Christian scriptures as understood by orthodox Lutheranism the answer to the question, Who is the modern God? His theology is largely pre-twentieth century and departs not once from the orthodox Lutheran foundation upon which it rests. Penderecki related the conflict in the Passion narrative to power struggle and saw the prime relevance not in theological, but in political-moral-social terms. Baumann streamlined the story and underlined the dramatic elements; his theology is orthodox Roman Catholic, and his Passion setting contains histrionic overtones focused at the modern hearer's understanding of the Word. Martin also accepts the traditional approach (i.e., pre-Bultmann) to the theological aspects of the narrative, but views them with a cognizance of the absolute dualities which stand polarized and beyond reconciliation. Christ conquers Death; Light rules ultimately over the kingdom of darkness. His cosmic-mystic perspective is certainly implicit in the other settings included in this study, but he alone employs texts that underline these transcendent religious values. He would answer that the modern God is indeed the powerless God, but that God conclusively regained all power and glory in assuming helplessness and choosing to dwell in the world of sin and darkness. In one respect, God's will may be seen to be "law" (the incarnational giving of His Son), while Christ's obedience and submission to that Divine Will results in freedom (mankind no longer is slave to sin and death). In another way, man's sinful nature establishes law and stricture, and God's gift of His life in grace offers freedom from the inevitable death that mortal nature contains. The *Gesetz-Freiheit* and power-helplessness (impotence) dialogue is seen by these composers and the Christian scriptural tradition to be a continuum that is only finally broken when God's Kingdom is totally established and darkness exists no longer: not in the corners of the uni-

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[55] Donald Mitchell, "London Music," _The Musical Times_, 97:1355 (January, 1956), 35.

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verse, not in the recesses of the human heart, not even in the resistance of a dying duality. Life is conqueror forever over Death! Only Light remains!

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